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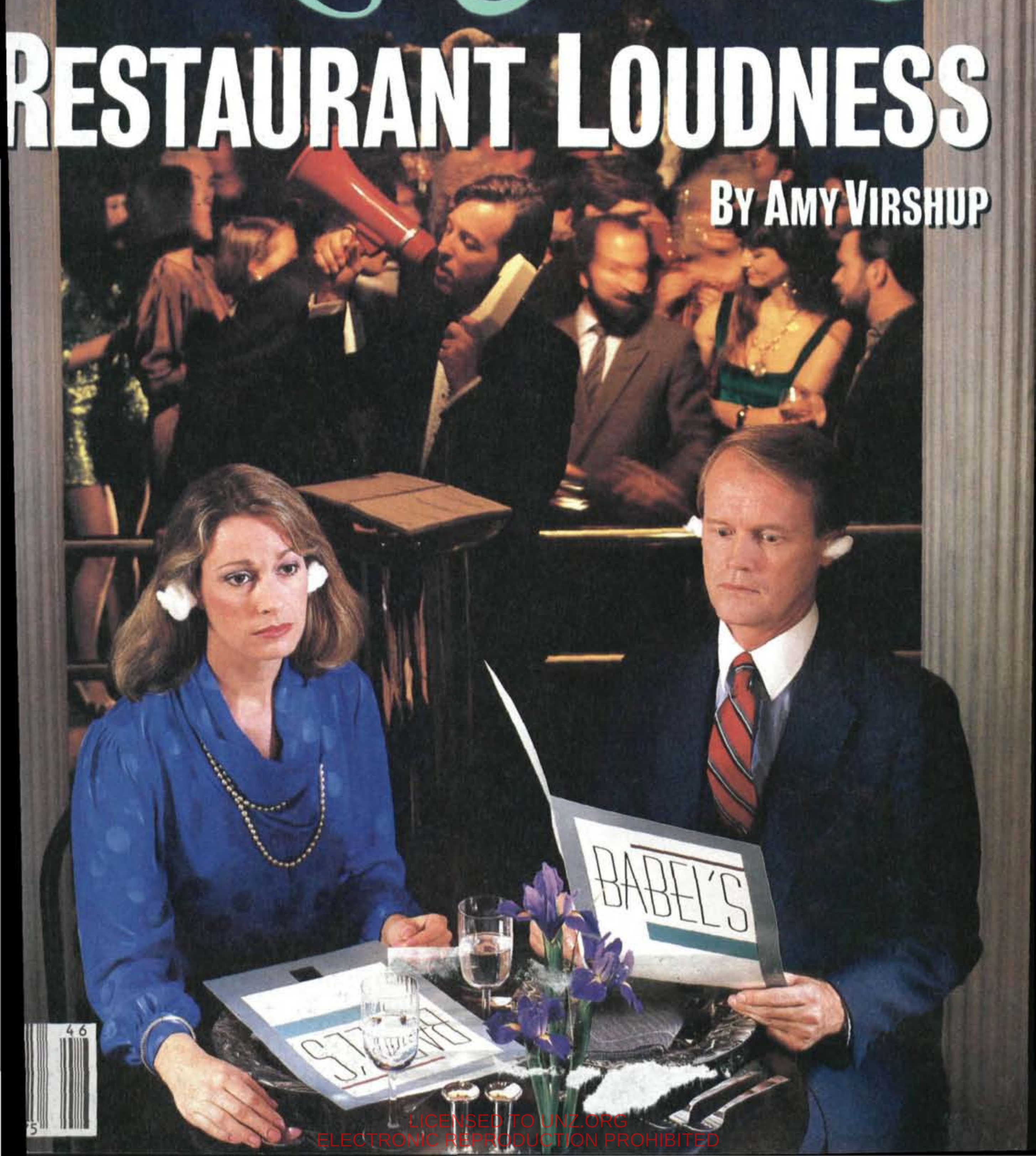

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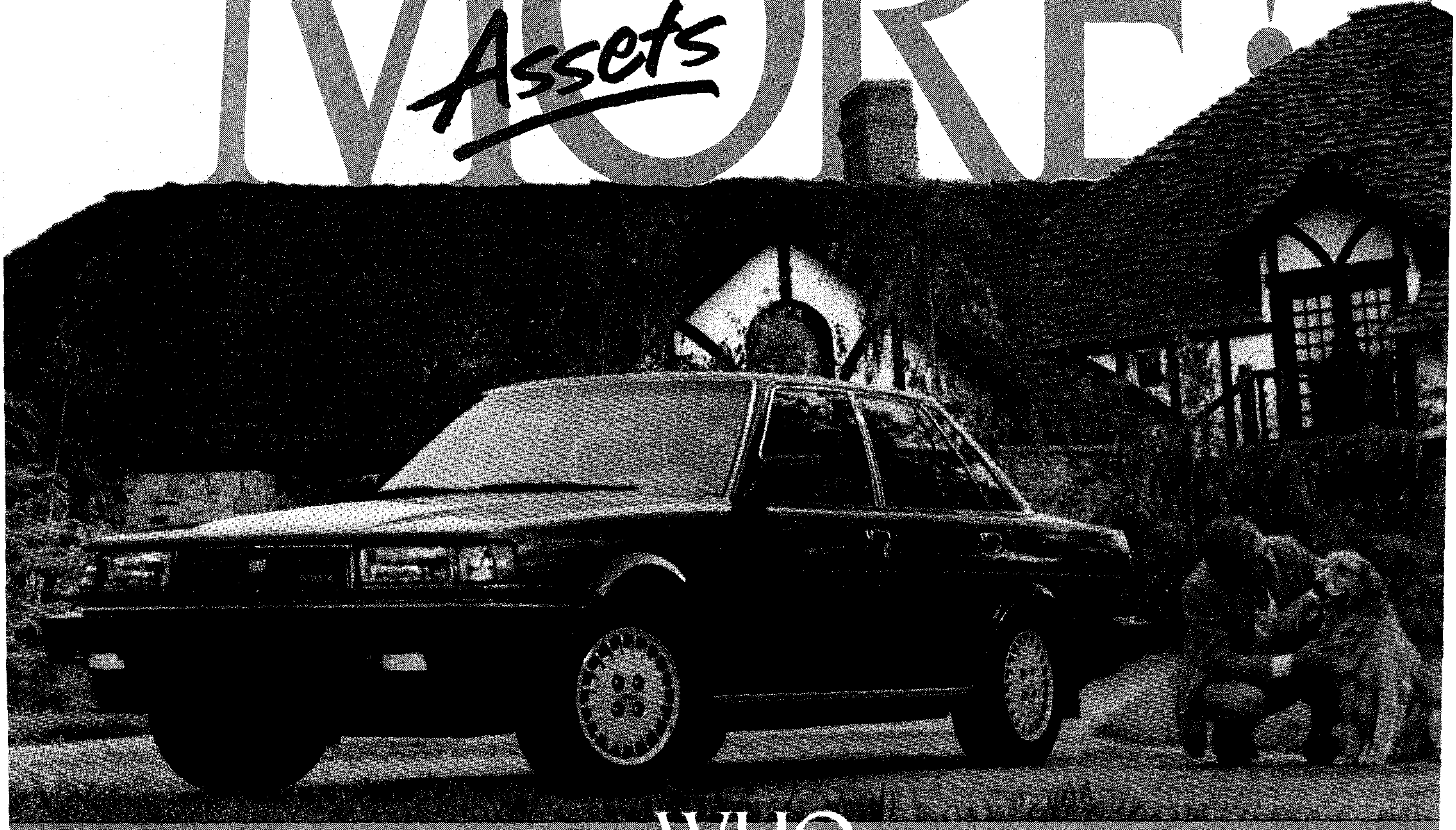

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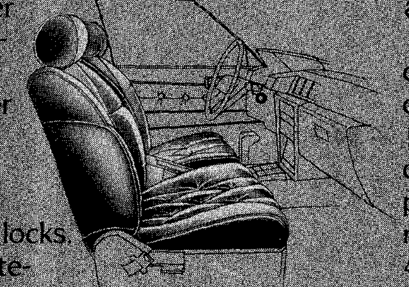

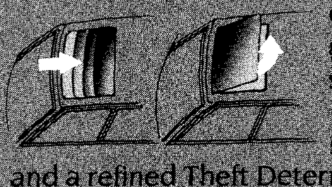

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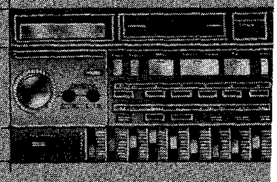

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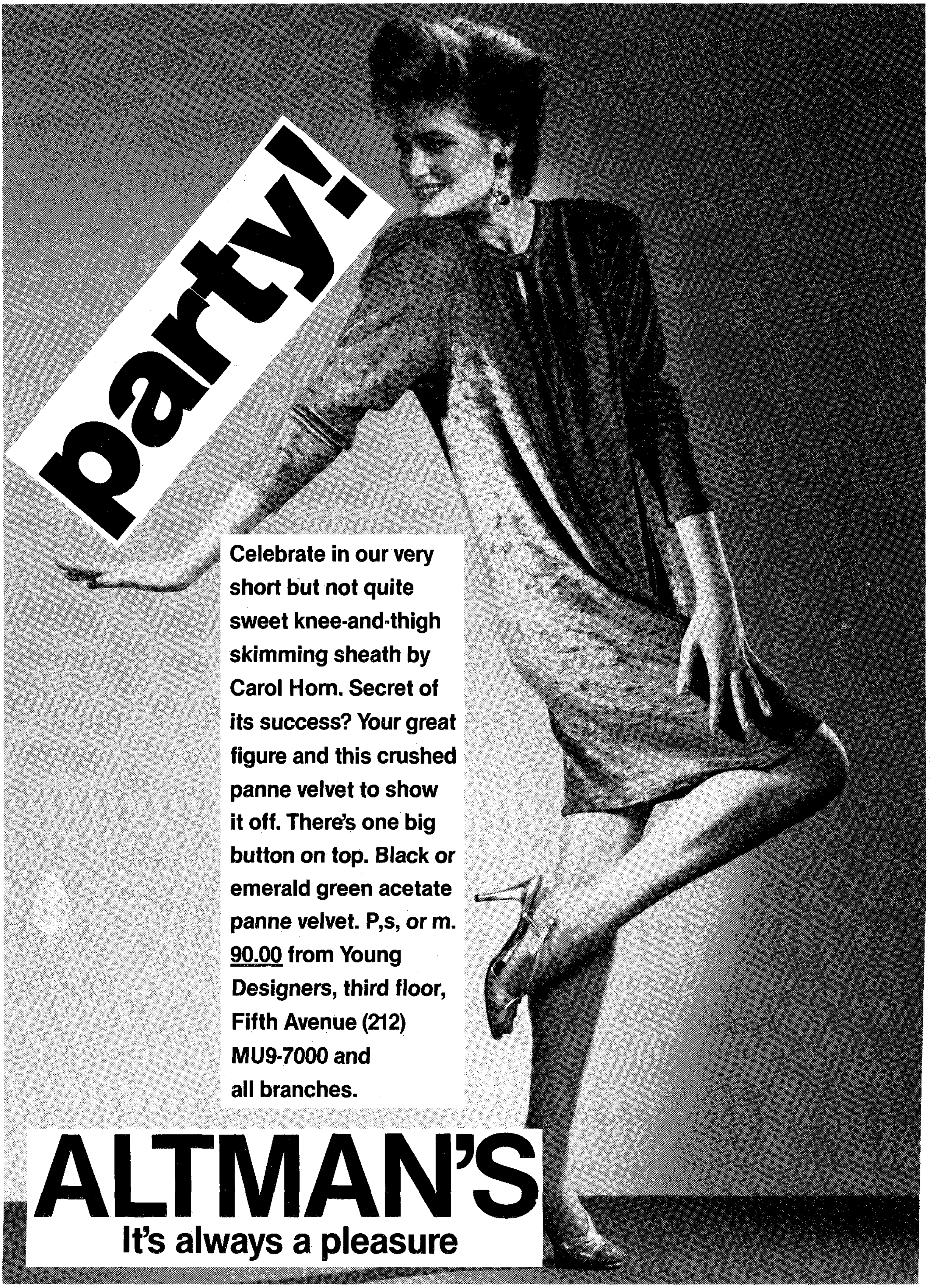

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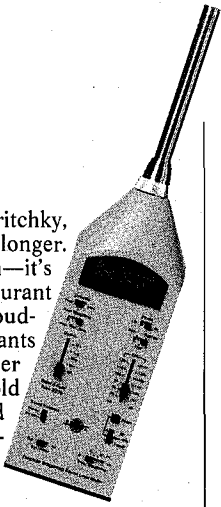
CONTENTS



32 Restaurant Loudness

BY AMY VIRSHUP

Time was," says restaurant critic Seymour Britchky, when noise was considered a no-no." No longer. hese days, restaurant noise is not a problem—it's art of the point, because in addition to restaurant adness, New York has a case of restaurant loud- ess. To find out how loud the city's restaurants ally are, *New York* and consultants Peter eorge Associates visited 33 of them—from old ew York institutions to grand cafés to fast-food aces—and took decibel readings. Amy Vir- up reports on the new sound of success.

38 The Shy Stripper

BY DAVID BLUM

onald Perelman was not on the 85 *Forbes* list of America's 400 hest people, which was just e with him. Perelman is a Wall eet Stripper; he takes over mpanies and then sells off all t the core divisions. That's at he'd like to do with Revlon, ich he recently bought for $1.8- lion. But Perelman won't be e to keep a low profile any- re, because now he's in the big gues with T. Boone Pickens, l Icahn, and Saul Steinberg.

4 Howard Stern Just Won't Shut Up

BY JAN HOFFMAN

Each week, more than a million people listened to Howard Stern's show on WNBC radio. To his guests and callers he was belligerent, whiny, neurotic, insulting, cruel—and often hilarious. He was also the top-rated afternoon-radio personality in the New York adult market—until September 30, when WNBC fired him. But now Stern is coming back—on WXRK-FM—and it looks as though the bad boy of radio will just keep on talking.

0 The Fathers Also Rise

BY JANE YOUNG

negligent father who runs away from his family after divorce is a le of contemporary American folklore. But some divorced men rying to remain a part of their children's lives—and they're finding their way blocked by suspicion, anger, and legal obstacles. one man who spent four years fighting for the right to see his lren, "Something terribly *wrong* has taken place here."

DEPARTMENTS

12
THE BOTTOM LINE

By Dan Dorfman

Dr. Christiaan Barnard, the famed heart surgeon, is pitching Wall Street on a "fountain of youth" he's helped to develop.

16
ON MADISON AVENUE

By Bernice Kanner

The competition for the 100 million Americans who carry credit cards is heating up.

22
THE NATIONAL INTEREST

By Michael Kramer

The summit everyone was predicting would be a success is now being called a likely failure.

THE ARTS

78
DANCE

By Tobi Tobias

Laura Dean showed two new works: *Impact* is exciting. *Transformer* is a mess.

84
TELEVISION

By John Leonard

Kane & Abel gives us lowbrows, big bucks, and Brahmin bull.

88
MOVIES

By David Denby

To Live and Die in L.A. is a chilly thriller, *The Official Story* a stirring quest for truth.

92
MUSIC

By Peter G. Davis

The City Opera's *Casanova* is a beautiful production of Argento's marvelously musical work.

99
THEATER

By John Simon

The News is all bad. The *good* news is that CSC's staging of Ibsen's *Brand* is a fair try.

MISCELLANY

Letters 6
Intelligencer,
by Jeanie Kasindorf 9
Fast Track 28
Ruth Recommends,
by Ruth Gilbert 31
Best Bets,
by Corky Pollan 76
Sales & Bargains,
by Leonore Fleischer 101
***Cue* Listings** 106
***New York* Real Estate** 145
***New York* Classified** 149
Strictly Personals 155
***New York* Competition,**
by Mary Ann Madden 160
Crossword Puzzles 162

Cover: Photograph by Larry Williams. *Set stylist: Patrick Gallagher. Fashion stylist: Michael Uman. Hair and makeup: Jody Morlock. Models: Debra Anderson, Kevin Lynn, and Bob Reed of Gilla Roos. Table and chairs: Furniture of the 20th Century. Table settings: Frank McIntosh at Henri Bendel. Glasses: Pottery Barn. Columns: E. T. Cronin. Pedestal: LCS, Inc. Railing: Beacon Specialties. Megaphone: S&S Sound City. Tuxedo: A. T. Harris.*

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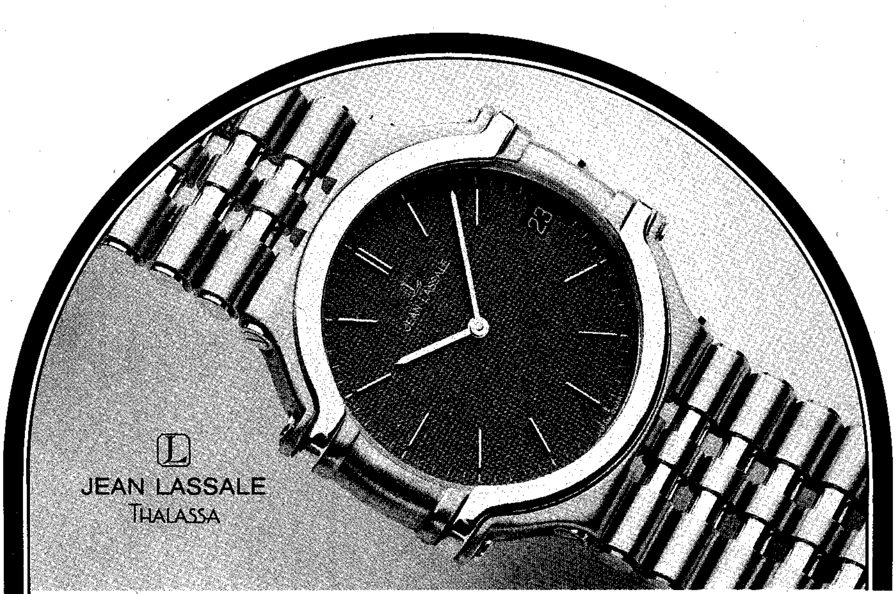

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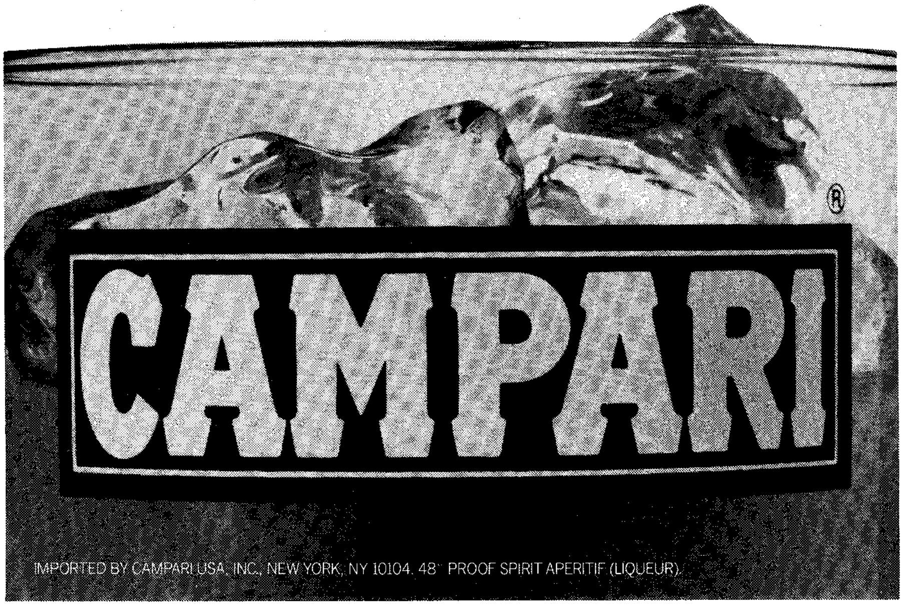

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LETTERS

Farrakhan's 'Jewish Problem'

IN "LOUD AND CLEAR" ["THE NATIONAL Interest," October 21], Michael Kramer passed judgment on Louis Farrakhan: "Farrakhan *is* a bigot. He *is* a racist." And Kramer, in language that was loud and clear, used the minister's own words to prove his point. However, after citing Farrakhan's "problems" with Jews, Kramer asks, "Why Jewish? Why not simply white or rich or famous?" The reason is clear (if not loud). Whites—and the rich and the famous—did not start out as a persecuted group in America, as did the blacks and the Jews.

According to Farrakhan, Jews and blacks began in the same boat—persecuted brothers battling the oppressive Wasp hegemony. But now the Jews have assimilated. He suggests that the Jews have betrayed the blacks, though outside of his rhetoric there is no evidence of this. He is focusing the resentment of his audience on a specific, though blameless, group in an effort to inspire greater unity.

Louis Farrakhan is a canny and invidious power broker in the contemporary cold war between the races. The question here should not be "Why Jewish?" but "What sort of twisted morality sanctions such dangerous rhetoric from an influential 'holy' man?"

Gary Morris
Williamsburg, Va.

AS A PUERTO RICAN, I HAVE FELT THE sting of prejudice and injustice. However, it has never occurred to me that the ills of the world are the fault of any one group or nationality. That assumption is fundamentally absurd.

Louis Farrakhan is an outlet for people who are looking to point fingers. How sad it is that a self-appointed spokesman, motivated by greed, hate, and self-aggrandizement, can attract a following and so much media attention. With such blindness and lack of understanding running rampant, this world will never be at peace.

John P. Alicea
Edison, N.J.

IT IS INCREDIBLE THAT *New York* WOULD dignify Eugene James's spurious analogies ["Letters: Speaking Out," November 4] by printing them. The verbal violence and anti-Jewish virulence of Louis Farrakhan's message, and his praise of Hitler as a great man, are worthy of the Ku Klux Klan's public support. Surely, James agrees that such venom is evil, and, as Edmund Burke wrote, "the only thing necessary for the triumph of evil is for good men to do nothing." Michael Kramer is saying that disagreeing with Farrakhan is not enough if that disagreement takes no tangible form. If Farrakhan wants the black race to rise and control its destiny—an admirable goal on the face of it—he should not condemn Jews and other whites for having similar aspirations.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

No, Mr. James, "not every Jewish leader must declare to the world that he repudiates Rabbi Meir Kahane," but many indeed have—including the mayor of this city. No, Mr. James, "not every Irish leader is asked to tell the world that he disapproves of the IRA," but many indeed have, including Senators Daniel Patrick Moynihan and Edward Kennedy.

No, Mario Cuomo "is not called upon to disavow the Mafia." Jesse Jackson publicly supported Louis Farrakhan to get his help; Cuomo does not seek the Mafia's help, nor does the Mafia support him.

All New Yorkers of goodwill were horrified by the killings of Eleanor Bumpurs and Michael Stewart. But to cite these cases to justify the bigotry of Louis Farrakhan is to become an accessory to it. If a Jewish-, Irish-, or Italian-American leader slandered Islam as a "gutter religion" and praised southern lynch mobs and the Ku Klux Klan, all black leaders would rightfully rise in indignation and outrage. Why is it so difficult for them to condemn the patently evil racial venom of one of their own?

Halton Adler Mann
Manhattan

IT WOULD SEEM THAT EUGENE JAMES misses the whole point regarding Louis Farrakhan. The fact is, most Jews have repudiated Meir Kahane. Responsible Irish leaders have spoken out against the IRA's violence. Governor Cuomo has disavowed the Mafia.

African-Americans do not have to "justify themselves to the white world" but to all of us as human beings. Where are Andrew Young, Julian Bond, Thurgood Marshall, Ossie Davis, Ruby Dee, Charles Rangel? Freedom to speak is one thing; it becomes license when a so-called man of God zeroes in on the Jews and screams about a "gutter religion." Odd, too, that Farrakhan would praise Hitler, the fanatic who despised and denigrated Jesse Owens. Didn't Hitler claim that blacks are inferior? Wasn't he beside himself when Owens literally ran away

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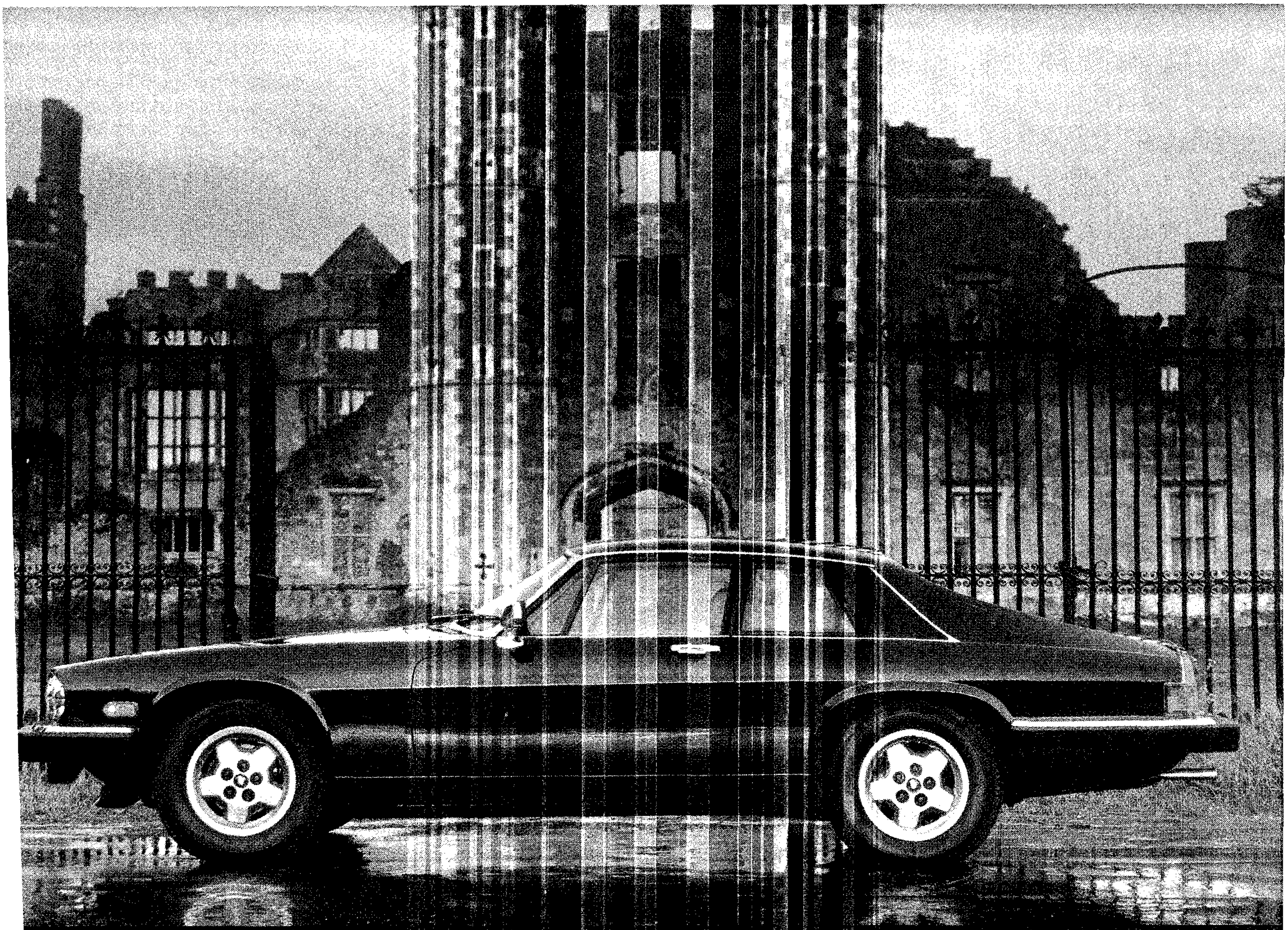

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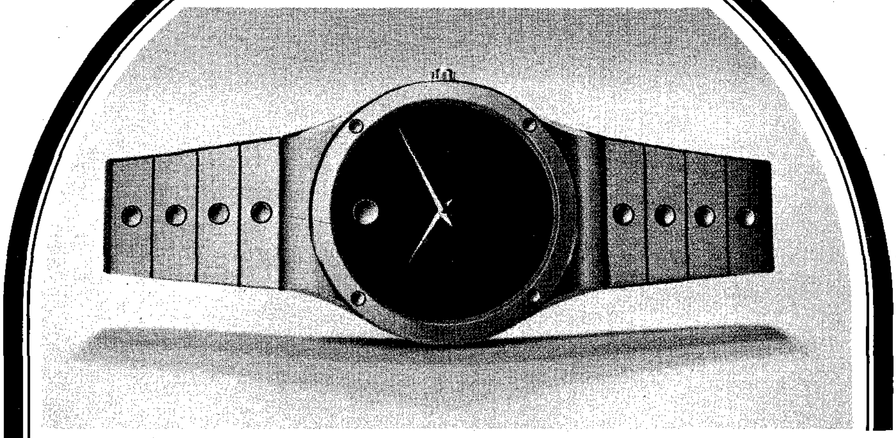

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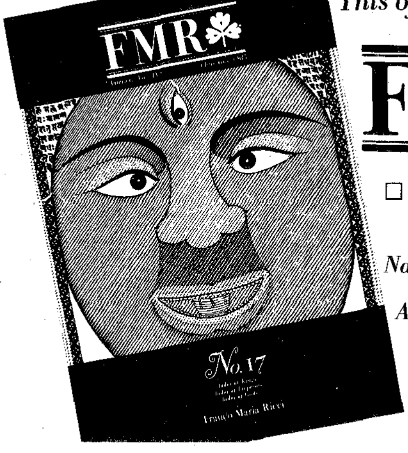

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with the 1936 Olympics in Germany? And Mr. James does not find this inconsistent—for Louis Farrakhan to praise a man who despised blacks?

Lillie F. Rosen
Manhattan

The Whitney Circus

I HAVE NOT YET SEEN THE WHITNEY'S exhibition "High Styles: Twentieth-Century American Design," but I will not be surprised if—no, when—my impressions are in accord with Kay Larson's ["Art Design of the Times," October 14]. The Whitney has seemingly abandoned intelligent curatorial work and the kinds o exhibits that enlighten, as opposed tc merely entertain. The best example o this trend in its work was, of course, las year's Biennial. When the art presente is reminiscent of a carnival, it takes exceptional curatorial skills to keep th show from becoming one; apparently, the Whitney's staff either doesn' possess these skills or doesn't choose t use them. The Whitney poses som worthwhile challenges for itself, but it o ten fails to meet them, preferring t showcase the indulgences of our cultur rather than to examine them.

Pamela Hone Fitzgibbc
Baltimore, M

AIDS and the Blood Supply

JANICE HOPKINS TANNE'S ARTICLE O AIDS ["The Last Word on Avoidir AIDS," October 7] was informative, b the section on blood transfusions left n confused. Tanne states that "when tl AIDS virus enters someone's body, spec ic AIDS antibodies appear within tv weeks to six months. The ELISA te therefore, can tell whether someone h been exposed to the AIDS virus." Su pose, however, that a person infect with the AIDS virus donates blood befc the antibodies have appeared? What pı tection does the blood recipient ha from such contamination?

Philip A. Lieberm
Tunkhannock,

Janice Hopkins Tanne replies: T chance that this could happen is infi tesimally small, according to several perts I interviewed. The reason: blood donors are asked to indicate, complete secrecy, whether they may in a risk group for AIDS. If they are, tl blood is used for research only, never transfusions.

Even before donors were screened donated blood was tested, the risk of ting AIDS from a blood transfusion small: In a period when patients got million transfusions of unscreened, tested blood, only 225 cases of AIDS w traced to transfusions. With current s ty procedures, the risk of infection is lower than your chance of getting hi lightning.

INTELLIGENCER

BY JEANIE KASINDORF

STONE WALL AT BLACK ROCK...A SINATRA TAKES A STAND...MORE WOES FOR THE WHITNEY

THE BILL PALEY STORY—AGAIN

An Estée Lauder–like battle-of-the-books may be shaping up between William Paley and former New York *Times* television reporter Sally Bedell Smith. In August, after Smith signed a deal with Simon & Schuster's Alice Mayhew to write a definitive Paley biography, she wrote to Paley asking if he would cooperate on the project. The 84-year-old Paley, who published *one* autobiography in 1979, wrote back saying that he couldn't cooperate because he had decided to write *another* autobiography.

Then Paley signed up New York agent Kathy Robbins, who represents the coauthor of Chuck Yeager's book and made the deal for he Hugh Hefner memoirs. Paley asked Robbins to help him interview writers for the project. One source says Paey has talked to *Iacocca* writer William Novak—who aid he was too busy writing he memoirs of Tip O'Neill nd of the "Mayflower Madm"—as well as to *Ferraro* riter Linda Bird Francke nd four or five others.

Although Smith admits hat she finds the prospect of he second Paley autobiograhy "perplexing," she says she is heartened that Paley hasn't discouraged any of his friends from talking to her. She says she is still hoping to persuade him to cooperate with her, "even in some limited way."

A FAST-LANE LAWYER FOR JOHN DELOREAN?

John DeLorean is trying to induce Harvard law professor Alan Dershowitz to join his defense team and do for him what Dershowitz did for Claus von Bulow. Dershowitz won von Bulow's appeal of his first conviction, then assisted in the defense at his second trial.

DeLorean and Howard Weitzman, his Los Angeles lawyer, have approached Dershowitz and asked him to help Weitzman defend DeLorean against the federal indictment filed in Detroit last September. The former automaker is charged with defrauding investors in the failed DeLorean Motor Company of $12.5 million.

"A smart client always gets the appellate lawyer involved before the trial," says a source familiar with the planning of DeLorean's defense. "That way, even before the trial begins, you help frame the issues in case you have to one day file an appeal."

NANCY SINATRA SNUBS SOUTH AFRICA

ank Sinatra may have been willing to do business with uth Africa, but his daughter isn't. Nancy Sinatra has told itish publisher Hodder and Stoughton, Ltd., that it may not ll her glossy new coffee-table book, *Frank Sinatra, My ther,* in South Africa, even though the firm owns the Brit- n Commonwealth rights.

For years, Frank Sinatra refused to join celebrities who ycotted South Africa. In 1981, at one nine-day engagement the Sun City resort in Bophuthatswana, the singer made 79 million. Unlike her father, Nancy says she can do with- t South Africa's money.

—LISA DE MORAES

ISHTAR'S HEAVENLY NUMBERS

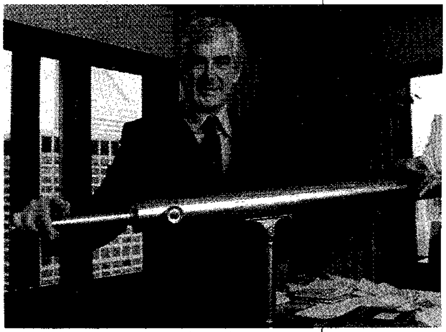
The talk of Hollywood is whether *Ishtar,* that Warren Beatty–Dustin Hoffman–Elaine May comedy being shot in Morocco for Columbia Pictures, is going to be the next *Heaven's Gate.* Beatty is producing and costarring in the film, with Hoffman. Elaine May is directing. Two Hollywood producers familiar with the deal Beatty cut with Columbia's studio chief, Guy McElwaine, say the picture is budgeted at about $30 million.

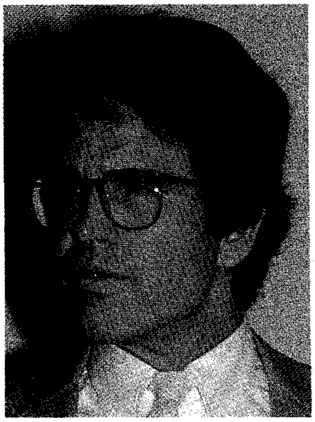
"The way the deal was structured," one of the producers says, "is it was a 'go' picture at Columbia if the budget came in at something like 23- or 27-million dollars. When it came in way over $30 million, the deal was held up until they pared the budget down. Then Columbia even got Beatty and Hoffman to put up some of their own money as a guarantee against overages. But you take those three personalities and put them in a desert, and I think the picture is bound to go over budget. They couldn't even persuade them to save money by shooting interiors in the States until terrorist incidents convinced Dustin to shoot interiors in New York. And it's not even a big picture, it's a comedy. You have to sell a lot of Coca-Cola to make your money back on a film like that."

WHY THE WHITNEY WANTS ALL IT WANTS

The protest campaign against the Whitney Museum's proposed addition is about to take a new turn. At a meeting sponsored by

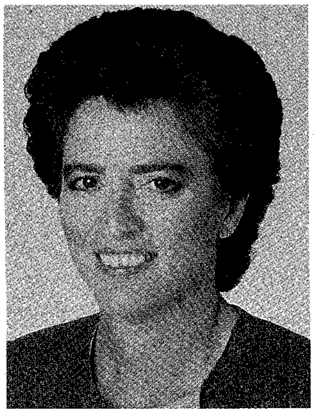
THE SINATRAS


DELOREAN

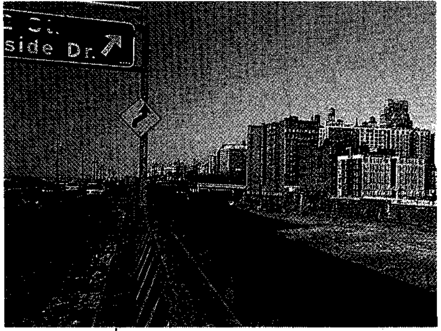

BEATTY

raphs: top, Milton H. Greene; center, Terry Hourigan/Outline; bottom, Snake/Gamma-Liaison.

GOING AFTER ALFONSE...A NEIGHBOR FOR DONALD...CUOMO BUTTS OUT...HIGH-COST COMEDY



HOLTZMAN



THE PENN YARDS

CUOMO

Community Board 8 next week, Whitney director Tom Armstrong and architect Michael Graves are scheduled to field questions from the public about the expansion. Primary among them will be why, out of the proposed 134,000 square feet in the addition, only 40,000 will be devoted to exhibition space, while 28,600 will be used for offices and shops.

Lawyers hired by the neighborhood groups fighting the expansion are expected to argue that the nonexhibition space demands are excessive and that the building will be unnecessarily bulky as a result. To buttress their case, they have retained Michael Kwartler, an architect and urban planner. Kwartler has helped community groups force developers to scale down projects in Chinatown and played a key role in the 1982 redrafting of the city's midtown zoning regulations.

Whitney spokeswoman Linda Gordon says the museum wants the retail and restaurant space because "the museum has a very small endowment and we need the income. And if you saw our office space, you would appreciate why we need new offices. We often have three to four people crowded into one office designed for a secretary."

THE GUV HEDGES THE *NEWS*'S BETS

When the *Daily News* announced two weeks ago that it was giving $897.60 from its "Clocker Cuomo" betting game to the state's retired-thoroughbred farm, it didn't tell its readers *why* the *News* was donating the cash. It's because Mario Cuomo conned the paper out of it.

The saga of the $897.60 began when Cuomo told the *News*'s Albany-bureau chief, Marcia Kramer, that whenever he goes to the track, he always bets the fifth horse in the fifth race. He does it, the superstitious ex-minor-leaguer said, because five was Joe DiMaggio's team number.

That inspired *News* sports editor Vic Ziegel to create the "Clocker Cuomo" game. He announced the establishment of a $1,000 bankroll and bet $5 of it on the fifth horse in the fifth race every day at the four New York racetracks: Belmont, Aqueduct, Yonkers, and Monticello.

After the game had run almost a month, *News* publisher Jim Hoge got a letter from Cuomo gently suggesting that it would soon be time to bring "this betting binge" to an end. "I would appreciate it if the balance of the bankroll," Cuomo wrote, knowing full well that there never was a $1,000 pot, "is donated to the farm for retired thoroughbreds at Wallkill State Prison."

Sports editor Ziegel and *Daily News* promotion manager Michael Marks plan to meet next week to decide whose budget is going to get hit for the $897.60.

THE D'AMATO SWEEPSTAKES

The who's-going-to-run-against-D'Amato watch: Geraldine Ferraro was on the road promoting her autobiography recently when she heard that two leading Democrats were telling reporters around the country that most New York Democrats were convinced she was not going to run for the Senate seat. She called one of them and said, "Cut it out. One day I'm sure I will run. The next day I'm sure I won't." . . . Brooklyn district attorney Elizabeth Holtzman's political adviser Jeff Soref is denying newspaper reports that Holtzman will not enter the Senate primary race if Hugh Carey can be persuaded to run. "There's been a lot written that she's waiting to see what Ferraro or Hugh Carey will do," Soref says. "There's neve been any discussion abou Carey. She's going to bas her decision on whether sh feels she should run th race." . . . The newest cand date, former Nader's Raide Mark Green, has alread signed up money-raiser ranging from predictabl Hollywood liberals, such a Warren Beatty and forme *M*A*S*H* star Mike Farre to a First Boston managin director, Bruce Wasserstei and R. J. Reynolds Tobacc heir Smith Bagley, wh raised about $1 million f Jimmy Carter.

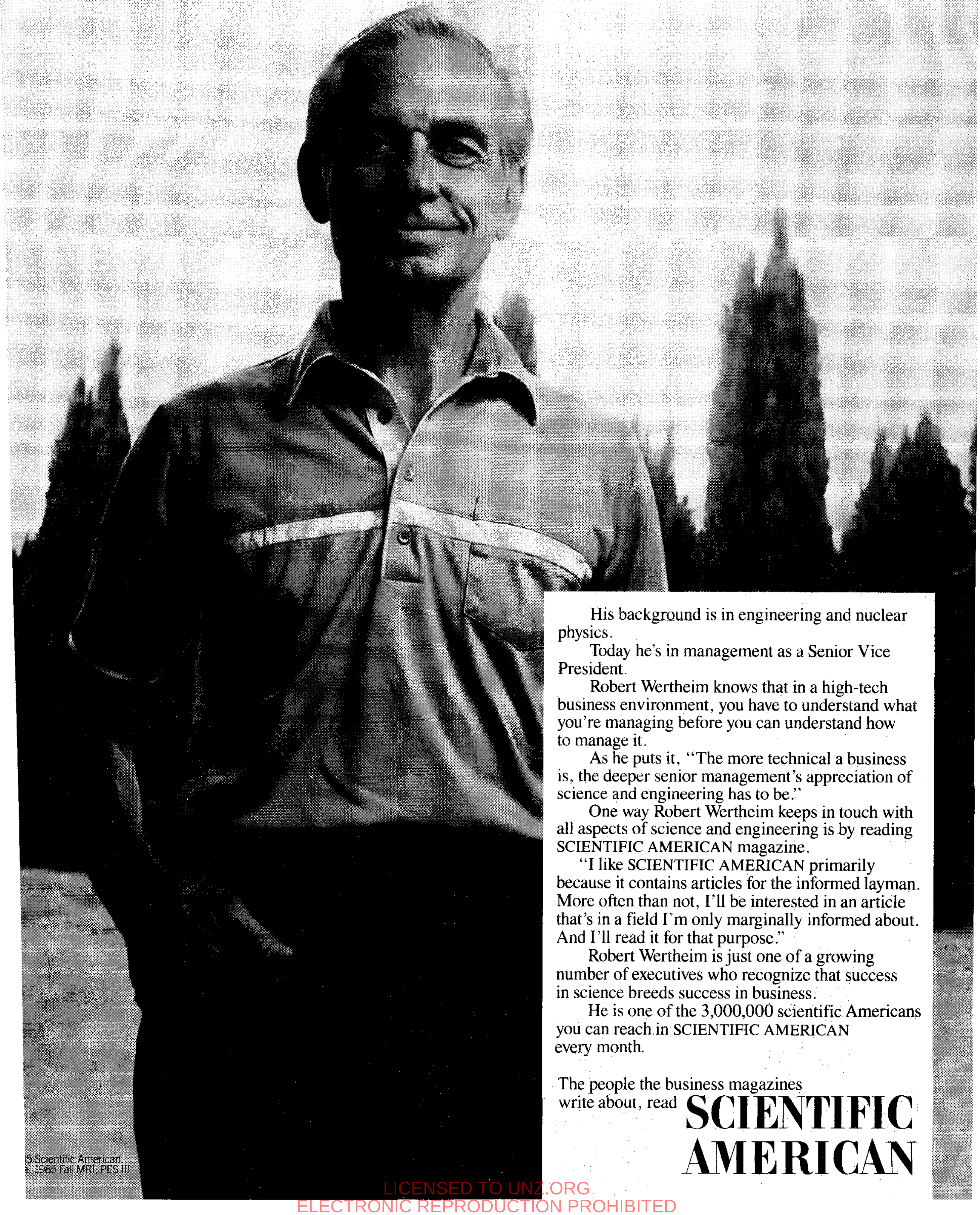
A NEW FACE IN THE LAND OF TRUMP

While Donald Trump is refining his plans for the old Penn Yards site, along the Hudson between 59th and 72nd Streets, a lesser-known developer is getting in on the action. Daniel Brodsky, who has built several residential projects on the Upper West Side, has bought the one corner of the original Penn Yards property that Trump *doesn't* own from Harry Helmsley. It's the former site of the *Times* printing plant, six acres on West End Avenue between 61st and 65th Streets.

Brodsky says he hasn't decided what he will do with his property—which is zoned for commercial development—but he's thinking about retail or residential uses. He says his decision will depend upon Trump's Penn Yards plans, which are to be unveiled this month. "Donald's piece of land is so large, whatever he does will set the tone and mood for our land," Brodsky says.

Photographs: top, Janet Beller; center, Paul Solomon/Wheeler Pictures; bottom, Deborah Feingold/O

Robert Wertheim of Lockheed is a scientific American.



His background is in engineering and nuclear physics.

Today he's in management as a Senior Vice President.

Robert Wertheim knows that in a high-tech business environment, you have to understand what you're managing before you can understand how to manage it.

As he puts it, "The more technical a business is, the deeper senior management's appreciation of science and engineering has to be."

One way Robert Wertheim keeps in touch with all aspects of science and engineering is by reading SCIENTIFIC AMERICAN magazine.

"I like SCIENTIFIC AMERICAN primarily because it contains articles for the informed layman. More often than not, I'll be interested in an article that's in a field I'm only marginally informed about. And I'll read it for that purpose."

Robert Wertheim is just one of a growing number of executives who recognize that success in science breeds success in business.

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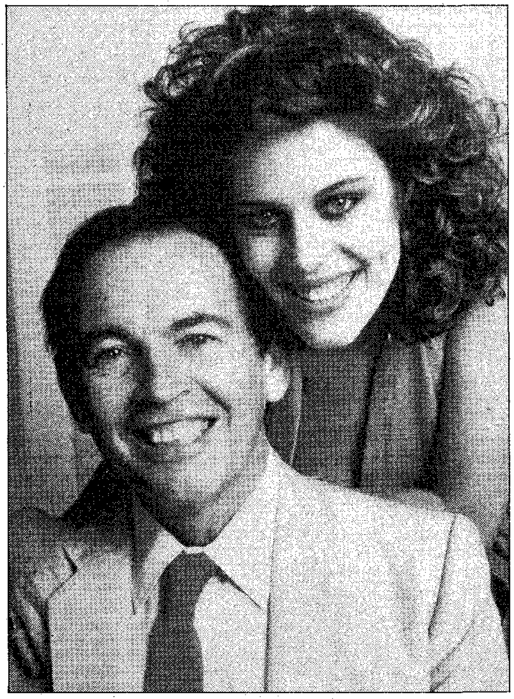
5 Scientific American.
e: 1985 Fall MRI; PES III

The Bottom Line/Dan Dorfman

DR. BARNARD'S NEW ELIXIR OF YOUTH



NEW VENTURE: *Christiaan Barnard with a friend.*

Pitching Wall Street

WALL STREET WILL SOON BE GETTING another "medical miracle" pitch—on an elixir of youth, no less. The man making that claim is Christiaan Barnard, 63, the flamboyant doctor who performed the world's first heart transplant, in 1968. His "miracle": Glycel, a new skin-care product to slow the aging process.

The company backing Barnard is Alfin Fragrances, a small, fast-growing, publicly owned manufacturer and distributor of luxury fragrances, such as Bal à Versailles and Ombre Rose (which sell for $150 an ounce).

A variety of skin-care products that promise a more youthful appearance are already on the market, but the claims for Glycel go pretty far. "A Veritable Fountain of Youth," the ads featuring Barnard will proclaim. "Wounds heal. Wrinkles fade," and "a young skin . . . will stay younger longer."

That's what Barnard will be pitching to about 40 money managers at a December 12 meeting in New York. The meeting will be staged by Alfin, which is understood to have anted up $3.5 million to buy the worldwide rights to the patents on the Barnard product line. All told, there'll be nine products, ranging from a $30 skin cleanser to a $195 kit of five basic items. Shipments will begin in late January or early February.

The main product was developed by Barnard—who retired as a surgeon in 1983 because arthritis had limited his use of his hands—and a team of biologists at the Schaefer Institute in Switzerland. In brief, Glycel is said to contain an ingredient that "increases substantially the process of healing or cellular regeneration."

Barnard couldn't be reached for comment. An associate and business partner, Armin Mattli, president of the Christiaan Barnard Institute in Zurich, told me that tests on 250 women over a five-year period have shown "a dramatic improvement" in their skin condition.

Big bucks are at stake. Skin-care products are a $1-billion-a-year business, and some of the country's top retailers are already jumping aboard the Barnard bandwagon. Alfin chairman Irwin Alfin tells me the company already has confirmed orders of over $4 million from about 400 retail outlets. Included are Bloomingdale's, Marshall Field's, Saks Fifth Avenue, Bullock's, Neiman-Marcus, and I. Magnin. Alfin claims that sales of the Barnard products could well equal the current annual volume of the entire company in 18 to 24 months. (In its most recent fiscal year, ending July 31, Alfin's sales topped $21 million.)

If Irwin Alfin is on target with his enthusiastic forecast, Barnard will make a lot more from the skin-products business than he ever did from his surgeon's salary, which peaked at $26,500 a year. Under the deal with Alfin, a royalty fee of close to 4 percent on all Glycel-product sales will be paid to the Christiaan Barnard Institute, a source tells me. Barnard is one of the largest owners of the institute, which is engaged in scientific research into ways of combating the aging process. A 4 percent royalty fee on $21-million would mean a payoff of about $800,000. Barnard, who has made the gossip columns with a series of love affairs, including one with Gina Lollobrigida, also owns two farms and two restaurants in South Africa.

To help make the Barnard line a success, Alfin will spend between $4.5-million and $5 million on advertising and promotion next year. The question, though, is whether the public is ready to believe yet another promise of eternal youth.

Exit Coming for SEC Chief?

JOHN SHAD MAY BE ON HIS WAY OUT
as chairman of the Securities and Ex-
change Commission. I've learned that at
least one prominent lawyer with a strong
regulatory background has received feel-
ers about taking on the job. The feelers
came from a top administration official.
It wasn't clear whether the feelers were
for a successor or a replacement fo
Shad.

Shad's five-year term expires May 6
1986. "I have no plans beyond lunch nex
Tuesday," he said through a spokesmar
when asked if he expects to serve out hi
term. The 62-year-old chairman, wh
earns $73,600 a year, was formerly vice
chairman of the E. F. Hutton Group, th
holding company of E. F. Hutton.

None of the 22 chairmen in th
agency's 51-year history has ever served
complete term.

Combustible Stocks

PAPER AND WOOD HAVEN'T EXACTL
been on fire lately, but they could b
among the biggest stock-market winne
in 1986. The lure: the prospects of mo
takeovers and big profit gains.

The latest takeover effort in the pape
and-forest-products industry—a bid
the Belzberg family of Canada to buy Pc
latch Corporation for $693 million,
$45 a share—has touched off wide spec
lation about the next target. That bid fo
lows the takeover of Crown Zellerba
by financier Sir James Goldsmith and t
purchase of St. Regis Corporation
Champion International.

Reacting to the Belzberg move, Ma
Rogers, 39, a knowledgeable analyst w
tracks the industry for Dean Witter Re
olds, quickly drew up an updated list
the estimated breakup values of the le
ing companies. His projections show t
in a number of instances the sto
prices—as calculated on a per-share
sis—are more than 100 percent below
appraised value of the company's ass
Rogers pinpoints five companies
ripe for a takeover or a leveraged b
out. One is industry kingpin Inter
tional Paper, whose stock was rece
selling at 45½, though Rogers has pu
breakup value at 100. Another is Gı
Northern Nekoosa, which is selling
around 35½, while Rogers's breakup
ue is 75. The other three are Un
Camp, which sells at about 34¾ and
ries a breakup appraisal of 65; St
Container, selling at about 27, wit

Photograph by Bill Nation/S

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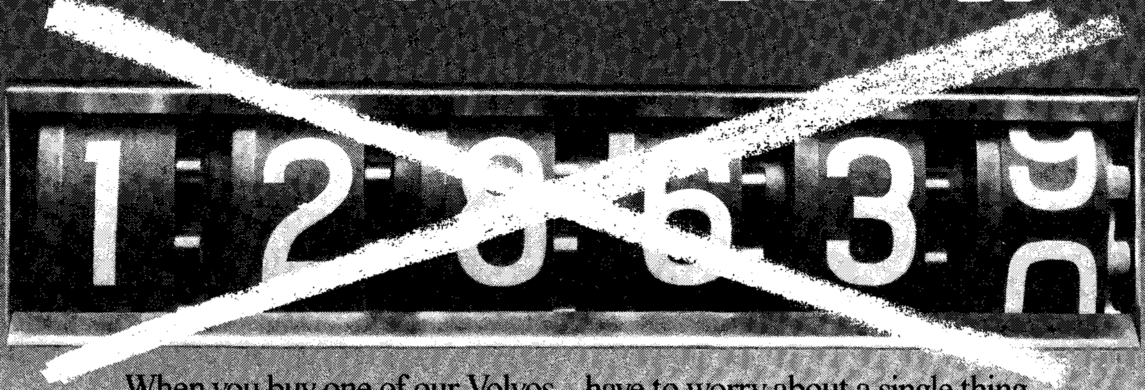

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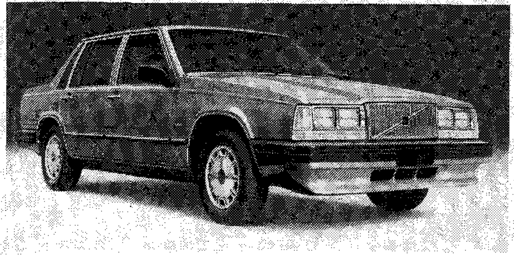

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breakup value of 65; and Temple-Inland
selling at around 37¼, with a breakuj
value of 65. The stock of another com
pany, Hammermill Paper, has run up oı
speculation that an unfriendly party ma
be buying shares. Now trading at aroun
39¾, Hammermill is estimated by Rog
ers to have a breakup value of 55.

Given the lackluster economy, exces
capacity, and weak prices, Rogers ex
pects paper profits to be off 20 percen
this year and forest-products earnings t
fall about 5 percent. But since he look
for a peppier economy in 1986 (a big if
and firming prices, notably in pape
Rogers expects both industry sectors t
rack up 1986 profit gains of around 4
percent. Those gains, together with th
strong takeover appeal, lead Rogers t
project stock-market advances next yea
of 40 to 75 percent for selected industı
issues (including his five favorites).

Genesco Chief Gets an Order

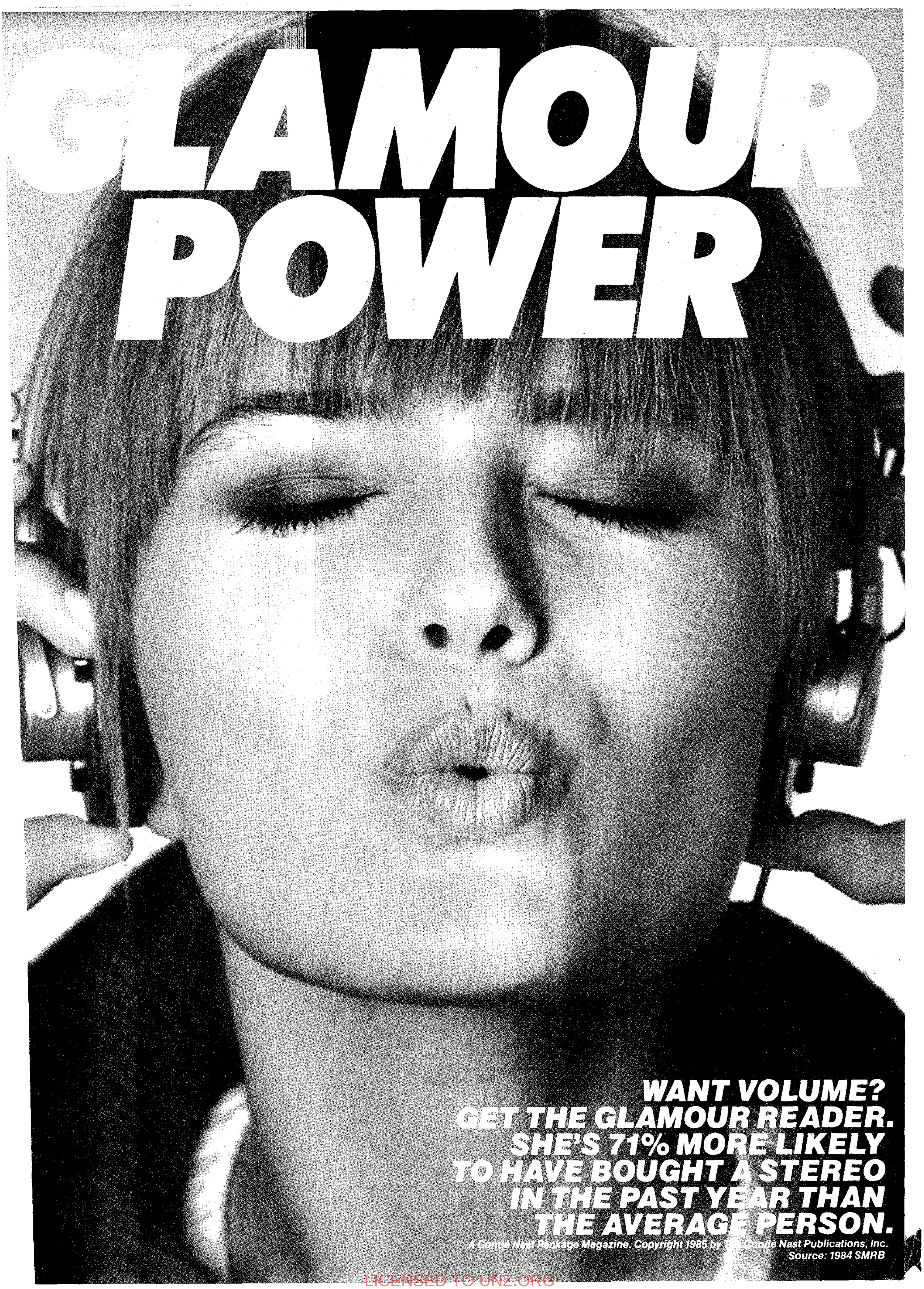
RICHARD HANSELMAN, THE HEAD (
troubled Genesco, Inc., the big Nas
ville-based shoe manufacturer and r
tailer, is on the hot seat. A power play
oust him at the October 9 board meetiı
failed, a source tells me, but he's be
given six months to turn the compa
around or get out. The source said Ha
selman, who's been chief executive sin
December 1981, was shocked.

Genesco, once the owner of Bon
Teller and Bendel's, lost $14.9 million
its first fiscal half. For the full fiscal ye
ending January 31, sources project a l
of about $20 million on sales of arou
$550 million. In 1973, Genesco pos
sales of $1.4 billion.

Today, the company realizes about
percent of its sales from its shoe op
ations, which include Wrangler boots
has been suffering badly from rising
port competition and an overly aggı
sive acquisition program in the ea
1970s. Dividends were suspended
April 1973, and the firm's total debt a
July 31 stood at about $118 million
cluding capitalized leases).

Hanselman, 58, who last year ear
$545,925, including bonuses, insists
"the board is solidly behind me."
concedes, however, that he's "awar
their concern about the performan
Hanselman tells me the balance she
improving, but he concedes there ma
an additional problem—write-offs r
ed to cutting the number of facil
making shoes.

One source tells me any near-t
turnaround for Genesco is an almost
possible task because of the flood of
ports. "The company is in for more
tal times, and Hanselman will be
sacrificial goat," he says. He specu
that William Wire II, 53, Genesco's
vice-chairman for finance, is Ha
man's likely successor.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On Madison Avenue/Bernice Kanner

CARD TIMES

Plastic!

MASTERCARD WANTS TO GO WORLDLY and with-it. Visa is taking off after American Express. And American Express is trying to rustle up new members in the bankcards' traditional terrain—the middle middle class. Meanwhile, Sears, Roebuck will crash the card party in the spring when it introduces its new Discover. Aggressive banks are experimenting with their own proprietary cards—Citicorp, for example, with its Choice Card in seven states. And all of them are trying to entice the plastic generation into buying now and paying later—and later and later—with all sorts of fringe benefits.

There are, of course, three major pieces of plastic out there—credit cards that extend a fixed amount of credit to their customers, allowing them to take advantage of the "float" (the time between when an item is charged and the cash to pay for it is summoned). Visa and MasterCard are bankcards, whose customers may pay as little as 4 percent of their total balance each month—plus a carrying charge that averages 18.5 percent. (At some banks, if the customer so specifies, these credit cards can become debit cards—with the bank automatically subtracting the amount of a purchase from his or her checking account.) MasterCard, which is owned by an association of 25,500 banks, claims that 100 million people worldwide carry its card. Visa, jointly owned by more than 17,000 financial institutions, says it has issued 124 million cards. American Express, on the other hand, is a "travel and entertainment" (or "T. and E.") card, and there are 21.7 million folks out there who don't leave home without it. When they return home and get their bill, they—unlike bankcard customers—are supposed to pay the full balance immediately. If they don't pay it in 60 days, a penalty is levied.

All three cards charge an annual fee—at $45, American Express's is the highest—and have what marketers call line extensions. Three million Americans hold "premier" Visa cards; another 2.5 million carry MasterCard's "preferred customer." In addition to its basic green card, American Express has a gold card (held by more than 3.3 million) and—heaven help us—a platinum one that more than 60,000 people pay $250 a year for the privilege of using. (The fee for the gold is $65.) Though American Express won't talk about it, everyone in the credit-card business seems to know that the company has a new blue card in development. To qualify for its huge line of credit, customers will have to pledge some rather major collateral—such as their home, for instance.

Generally targeted at people earning more than $40,000, the premium cards (except for those from American Express) charge about the same steep interest rates as the basic ones—and about twice as much in annual fees. For the extra money, the customer gets a big ego boost, more credit, and often a few frills, such as generous travel-accident insurance, special hotel services, free traveler's checks, low-cost long-distance phone service, and even cut-rate country-club memberships.

BIG THREE: *James Coburn for MasterCard . . .*

. . . Sony chairman Akio Morita for AmEx . . .

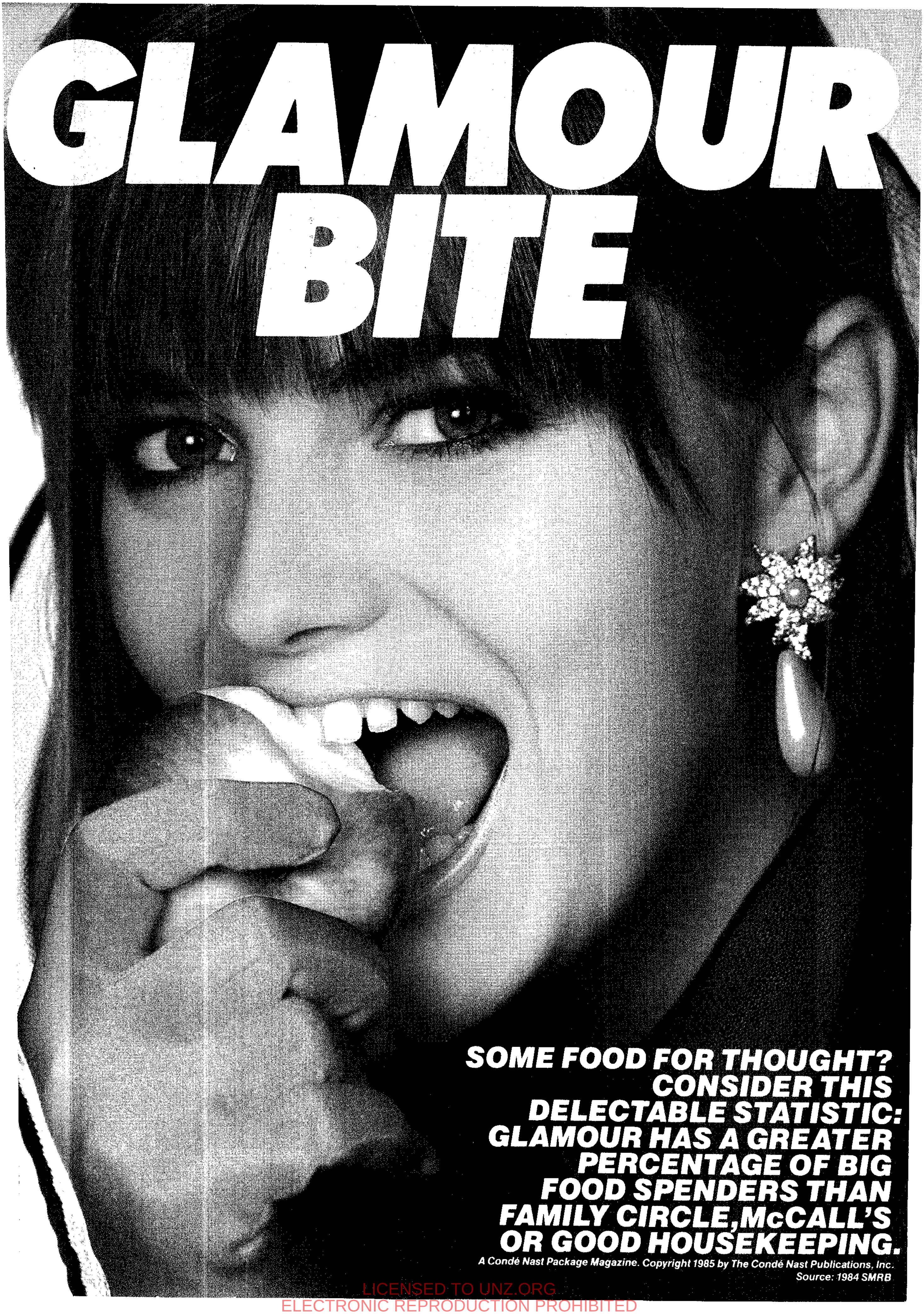
. . . and a Texas shop lures folks for Visa.

Then there are the Diners Club and Carte Blanche T. and E. cards (which, like American Express, want you to pay your balance each month), the hundreds of store charge cards (after all, why shouldn't they keep the 3 percent commission a card sponsor would charge?), the gasoline-company cards, and even an Air Travel Card from a group of 30 airlines. There are new distributors of old cards—J. C. Penney, Merrill Lynch, and Beneficial Finance, for example, are handing out Visas. And finally there's Discover, which will be the first nationa general-service credit card to enter the market since the mid-sixties. All told, the 100 million Americans who use credi cards carry 700 million of them.

Retailers and gasoline companies introduced charge cards in the twenties and the first bankcard came out in 1947 Diners Club hatched the travel-and-en tertainment-card concept in 1950, an American Express began stamping ou the green card in 1958. Both Visa an MasterCard were founded in 1966, th former as BankAmericard, the latter a Interbank Card (it became Maste Charge in 1969 and, in 1981, Maste Card). Magnetic strips came in in th sixties; "smart cards"—with microchi and holograms to thwart thieves—in th eighties.

Demographically, all the cards a after essentially the same mass au ence—people 21 and over with a hous hold income of at least $20,000. Ame can Express, however, is perceived the card of the upper class, the spenders—last year, its cardholders portedly charged more than $47 billi worldwide—and the bankcards are vored by the broad middle. Last year, North America alone, more than $70 lion was charged on Visa and $45.5 lion on MasterCard. And now Discove taking aim at the lower middle class won't cost anything to get for at least t years). It may have set the net too l says H. Spencer Nilson, publisher of *Nilson Report,* a credit-card newslet "Discover will appeal to people couldn't get credit elsewhere. It's a v big gamble, but no threat to any est lished card."

A few years ago, Discover woul have been dreamed of. Then, inte rates were surging and banks balke issuing credit cards, imposing exorbi annual fees as a deterrent. But now, new funds costing banks around 8 cent, selling credit to customers at 1 22 percent looks mighty appetizing. E



**SOME FOOD FOR THOUGHT?
CONSIDER THIS
DELECTABLE STATISTIC:
GLAMOUR HAS A GREATER
PERCENTAGE OF BIG
FOOD SPENDERS THAN
FAMILY CIRCLE, McCALL'S
OR GOOD HOUSEKEEPING.**

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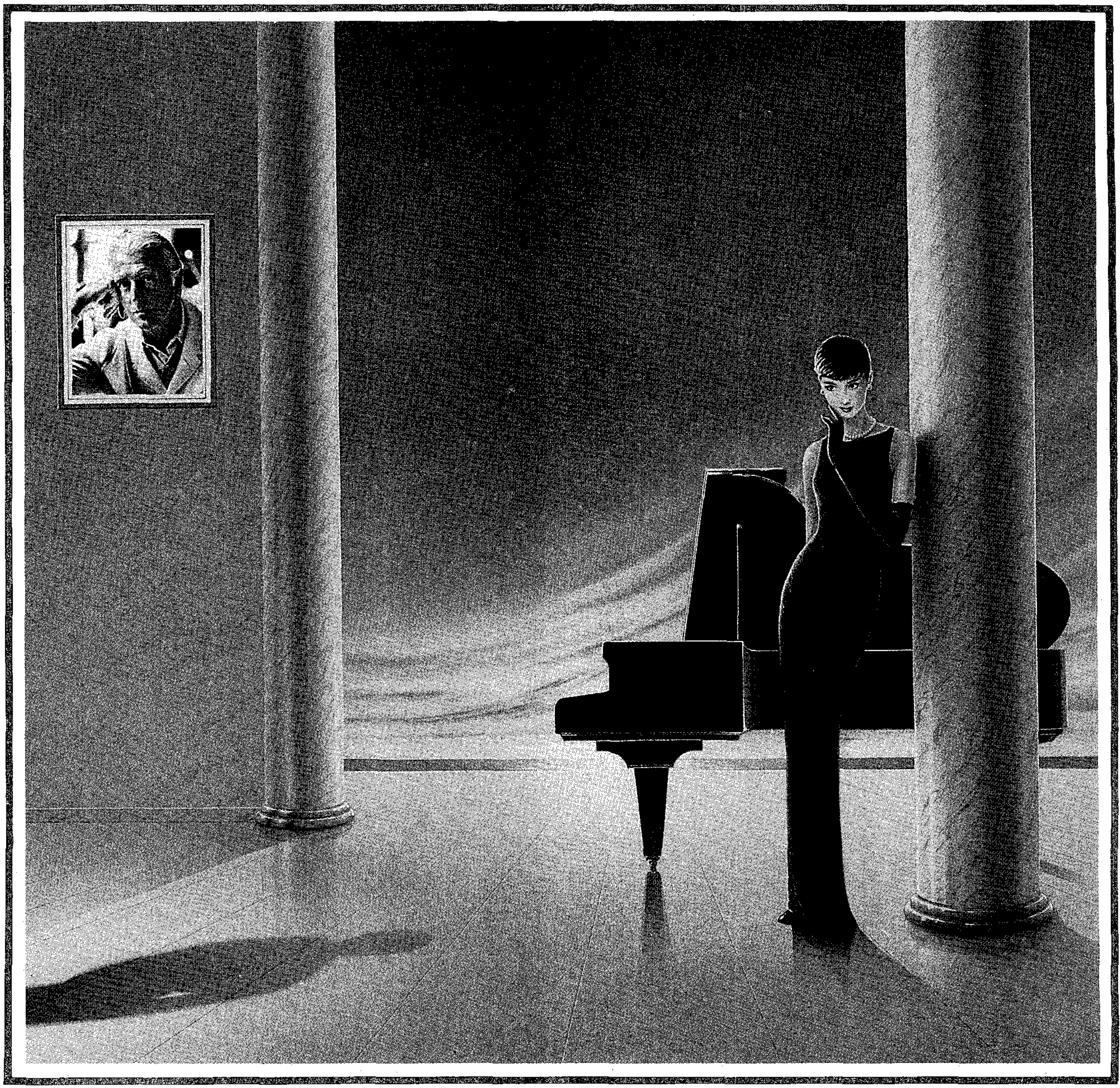

Une rencontre

Hubert de Givenchy

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L'INTERDIT
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L'INTERDIT
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PARIS

GIVENCHY PARIS

PARFUMS

MACY'S

a small share of the $331-billion retail charge market can be a gold mine to those issuing the cards.

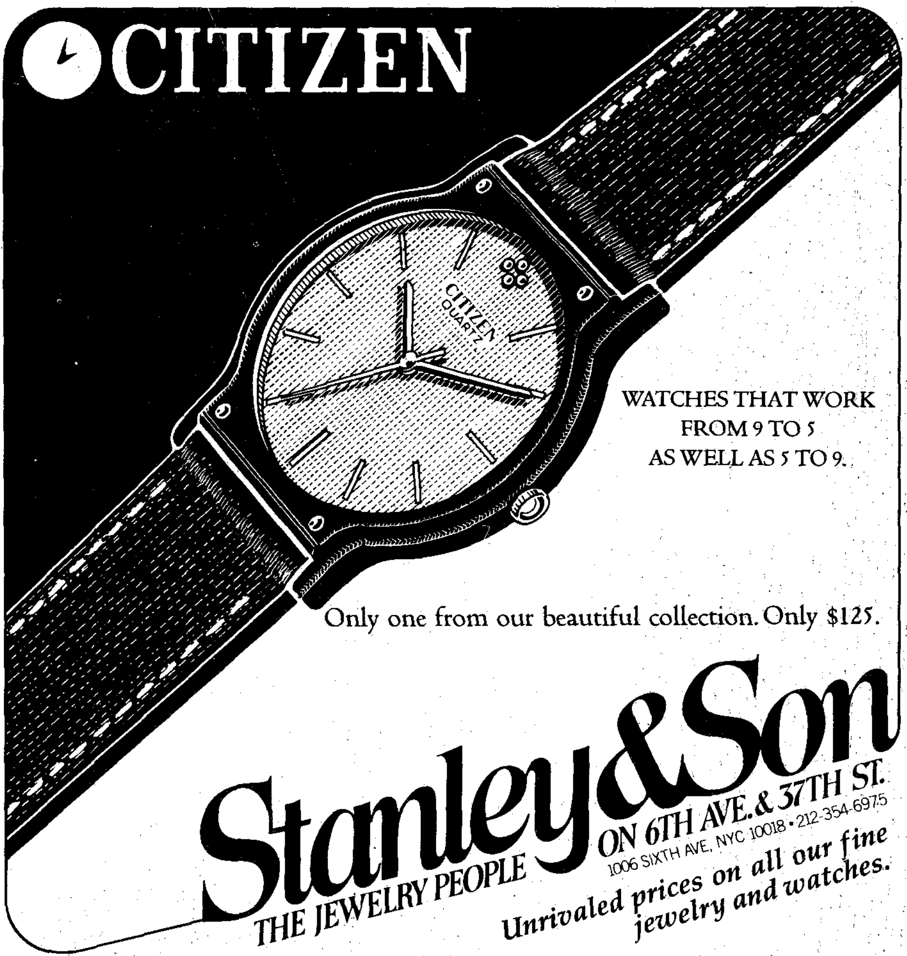
Indeed, 'tis the season for credit. Savings are at an all-time low, credit and debt at all-time highs, says John Bennett, senior vice-president at Visa. "There are more baby-boomers in the acquisitive stage of their lives and more employed people overall—in short, all the ingredients in the marketplace to create a need for credit."

And the number of contenders for a piece of the action is making the climate increasingly competitive—suddenly, banks with the same card are taking potshots at one another in order to attract takers. "The category isn't just imagery and positioning anymore," says Shelly Lazarus, account group director of the American Express account at the Ogilvy & Mather ad agency. "It's price and interest rates, very nuts-and-bolts stuff."

Manufacturers Hanover, for example, is touting its recent interest-rate cutback, from 19.8 percent to 17.8, on its Visas and MasterCards. And the Bank of New York is running ads to spread the word that it as dropped its rates from 17.94 percent o 16.98 and waived the $18 annual fee or new subscribers who sign up by December 15.

But the national umbrella campaigns f the Big Three are moving in different lirections. MasterCard, with its "so vorldly, so welcome" advertising, is using international locations, lavish orchesrations, and casting "that sins toward he glamorous," says Patricia Stewart, enior vice-president and management upervisor of the account at the William sty ad agency. "In the late seventies, hen the government first allowed a sinle bank to issue both Visa cards and lasterCards, our goal was no longer just onvincing consumers of our card's out, it was convincing them that the rd was as good around the world as it as around the corner. Sure, I may just buying a hair dryer in the local drugore, but I'm flashing an internationally mous instrument of credit."

With its new "It's everywhere you want be" campaign, which features real tablishments that accept Visa but not nerican Express, Visa is the first of the ree to use comparative advertising. st a little north of Boston in the old wn of Marblehead is a place where ly local people used to eat," begins e spot. "But the scaloppine and the mpi were so good that word soon got t that a night in Rosalie's was like a ht in Milan. But if you go there, nember: bring a big appetite and bring r Visa card. 'Cause at Rosalie's they n't take no for an answer and they n't take American Express." They 't take it at Captain John's Boat Yard Bermuda or at the Austin Angler in as, either. "More than three times the



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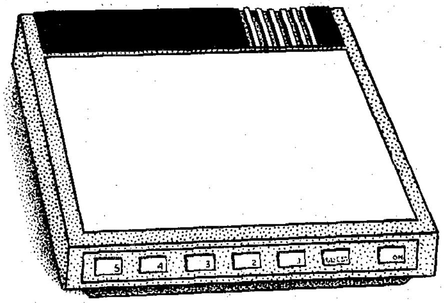

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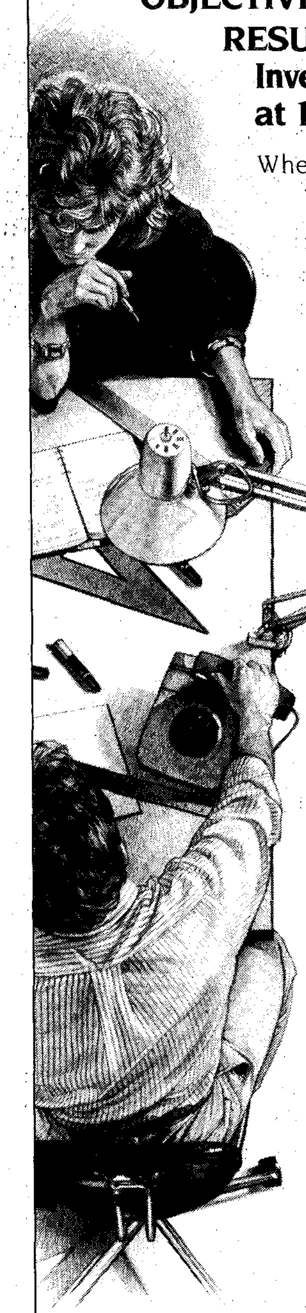

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number of places accept Visa as accept American Express," says Bennett.

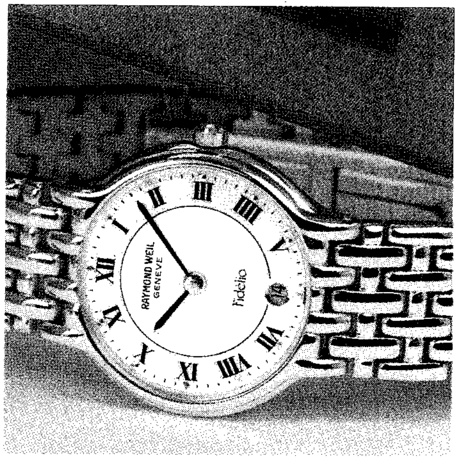
American Express has continued to win customers, persuading them that al cards are not created equal with its aging "Do you know me?" ads and its newe "interesting lives" campaign—30-secon vignettes that seem to eavesdrop on conversations in which the product name i casually dropped.

Marketers know that these flat piece of plastic represent self-image and, say Stewart, "that dread little three-lette word, 'ego.' The card you choose to sho says something about you—about you personality, about your life-style, abou how much influence you have, abou your financial knowledge, about you status, and about how worldly and we come you really are. We're not just advertising a piece of plastic. We're offerin an identity."

But apparently that isn't enough; ap proximately 90 percent of all cards no offer some extra added attraction, say Nilson. The most common bonus: car registration—that is, offering to keep consumer's credit-card numbers on fi and to notify the stores or financial insti tutions involved in case of loss or the There are other lures as well: Dine Club travelers can rent quiet office spa on the road, and holders of Citibank's V sas and MasterCards can accrue CitiDo lars that can be applied toward the pu chase of blankets, coffee-makers, b zappers, and the like. Bank of Ameri offers legal consultations by phone—t fee will be billed to your credit card. A American Express expects to sell—ve profitably—more than $300 million wo of stereos, jewelry, luggage, etc., throu offers tucked into its bills.

Thanks to the cards, ours has beco an increasingly cashless society. Nev theless, approximately 20 percent of population is leery of plastic—"folks m tally terrified of having anything to with a credit card," says Stewart, or "p ple who allowed a card to sneak into th home, but would no more bandy it ab than carry around a poisonous snak Card usage is higher in the West and I than in the Midwest and South and, surprisingly, higher in urban and s urban areas than in rural ones.

Where is all the current competi leading? Will Visa and MasterCard s ceed in stealing some of American press's snob appeal? "The bankcards butting their heads against stone wa says Nilson. "Imagine charging a vaca in the south of France on your Mas Card. You may use it in the corner del tessen but not at the Villa d'Este. Any with any intelligence knows that AmE accepted anywhere you want to go." the other hand, he adds, "You'd hav be pretty stupid to have just AmEx w you can carry the right card for e occasion."



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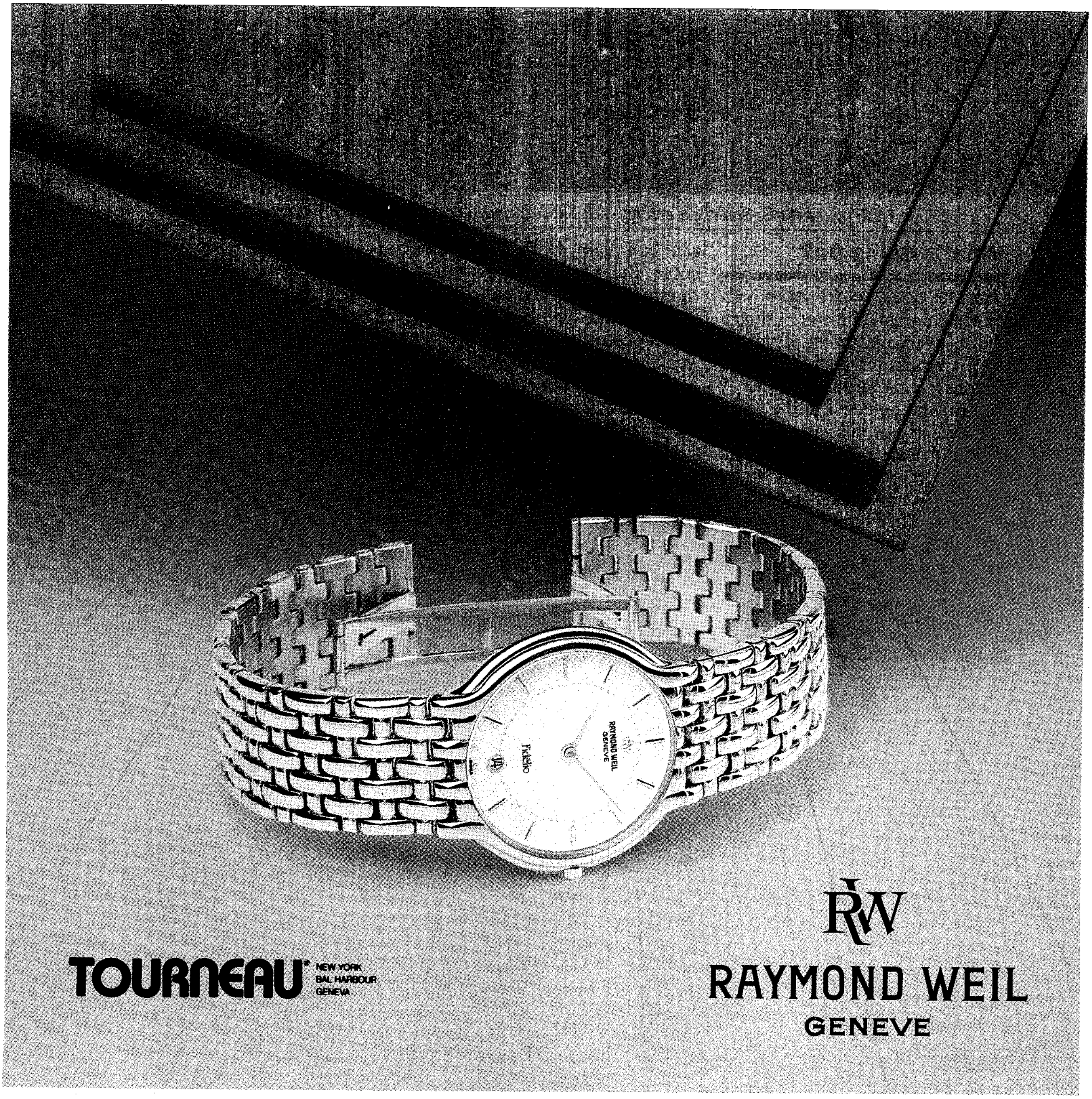

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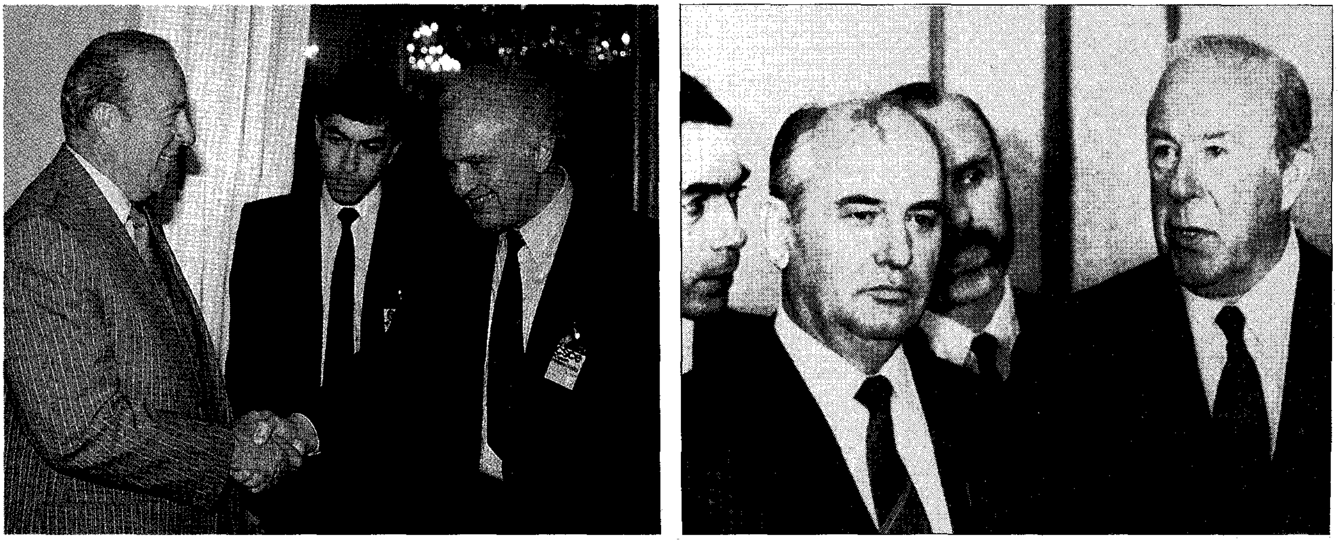
SUMMIT SIGNALS



FACE THE NATIONS: *Shultz's meetings with Shevardnadze and Gorbachev produced different looks.*

What's Going On?

GEORGE SHULTZ GOES TO MOSCOW AND sees the Soviet foreign minister, Eduard Shevardnadze. Everyone smiles. Then he sees the boss, Communist-party chief Mikhail Gorbachev, and everyone frowns. A top KGB agent who defected to the United States redefects to Russia. A Soviet sailor wants to defect, changes his mind, changes it some more, and finally starts for home amid charges that he tried to commit suicide. The summit everyone was predicting would be a success—a conference sure to yield an "agreement in principle" that would later produce a *real* agreement to be ratified at a *second* summit in 1987—is now being described as a likely failure, a "get-acquainted session" at best. What's going on? Has "Peace in our time" really become "the Big Chill"?

The key point to remember is that Gorbachev and Reagan share a common first priority—the maintenance of a tough-guy image. Despite criticism that he has worsened Soviet-American tensions, Reagan has held firm for five years—a stance vindicated by the Russians' decision to negotiate without America's meeting any of Moscow's long-standing preconditions. So, in a sense, the Soviets have already caved. For Gorbachev to have gone further by agreeing to *anything* with Shultz, an important figure but still a second banana, would not have served Gorbachev's purpose.

The new Soviet leader's eye is firmly on the Communist party's Twenty-seventh Congress in February, at which Gorbachev hopes to cement his hold on power. Cutting the *right* deal with Reagan can help Gorbachev's position at home. But no matter how much he may want an arms agreement that frees funds for domestic spending and a buildup of Soviet *conventional* forces, appearing weak in the pursuit of such an agreement could cause trouble for Gorbachev among the Soviet elites—who like things the way they are.

Nevertheless, there is reason for optimism. Besides the Russian arms-reduction offer, the relatively low-key Soviet response to the redefection of Vitaly Yurchenko should also be viewed as a positive sign. Just as Nikita Khrushchev used the U-2 incident to torpedo the 1960 summit, Gorbachev *could* have embraced Yurchenko's claim that he was kidnapped by the CIA to similarly doom next week's Geneva parlay. But he didn't. The "agreement in principle" remains possible.

But even if such a statement isn't issued and the summit is judged a total failure, an agreement to at least continue the nuclear-arms limitations of SALT II seems likely. Although the United States has never ratified SALT II—and despite Ronald Reagan's having campaigned against its ratification—both sides have generally lived within the treaty's boundaries, and neither appears eager to break out of its restrictions. Look for SALT II to be extended beyond its expiration on December 31—and for the signing of some innocuous consular agreement, as well as a bit of progress on the issue of intermediate nuclear forces.

Assuming, on the other hand, a Geneva *success,* the period before a second summit will be crucial. No matter how much progress might be made before *Geneva II, it could all be for naught if th* Soviets step up their meddling in the affairs of other nations. And, if history is guide, such behavior can be expected Ever since 1956, when the Soviet mov into Hungary killed the "Spirit of Geneva" fashioned a year earlier by Presiden Eisenhower, Moscow has stunted a serie of budding détentes. President Nixon' 1972 rapprochement was damaged b Soviet support for the Arabs during th 1973 war against Israel. Similarly, Ru sia's maneuvers in Angola and Afghan stan doomed the improvement in rel tions presidents Ford and Carter thoug they had secured. It's hard to predi where new Soviet advances might scutt whatever agreement Gorbachev and Reagan can achieve, but Nicaragua is a p tential time bomb. If the Russian pre ence in Nicaragua continues to buil Reagan may be forced to pull the plug post-Geneva arms talks in order to pr serve *his* position at home.

Assuming, though, that the regior competition remains quiet enough permit movement toward a real SALT agreement, *there are, within the negot* tions themselves, other pitfalls awaiti the United States.

It is possible to have a summit succ that is really a failure—an arms-cont agreement that leaves the United Sta less secure than it is now. "The popu perception," says William Hyland, editor of *Foreign Affairs* and a former tional-security aide to presidents Nix and Ford, "is that the number of nucl weapons now in existence is terrible, cutting the number in half is obviou

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better. But it isn't obvious. Merely cutting the number of missiles or warheads without considering the *character* of the weapons could be disastrous. The central question is vulnerability. If, after cutting the numbers, the Soviets are left with an advantage in first-strike weapons—the large, land-based multiple-warhead missiles—then America could be at risk. The move to mobile, single-warhead weapons urged by the Scowcroft commission, appointed by President Reagan, is a formula for stability. To give up the potential for these single-warhead missiles, as America is now proposing, is the wrong way to go.

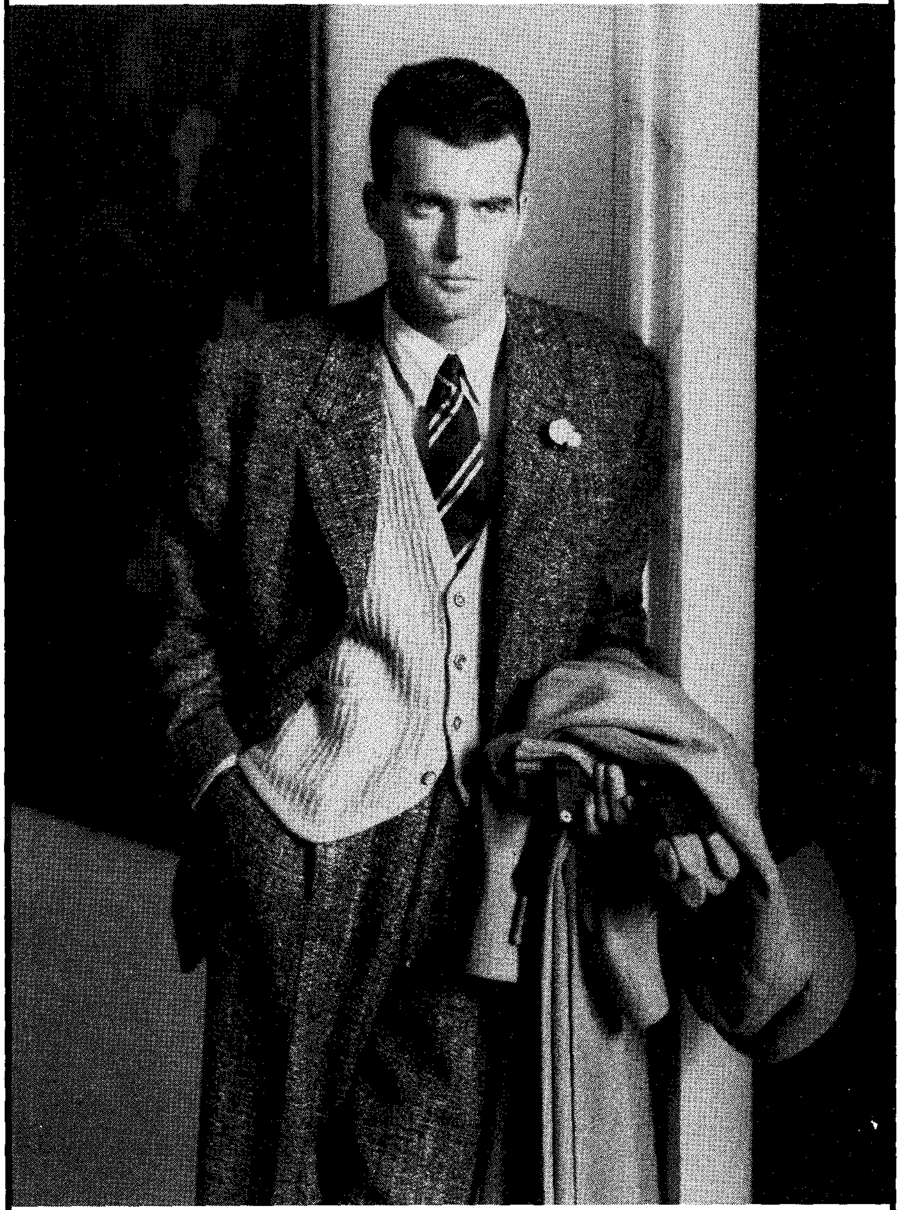
"The good point in the pre-summit discussions," continues Hyland, "is that there is a recognition of the link between offensive and defensive systems. But if the SDI [Strategic Defense Initiative, or Star Wars] is left hanging while an offensive reduction is put in place, and then if the Soviets go ahead with their own simpler defensive plan to protect their remaining missiles, it is possible that the United States could be at a strategic disadvantage.

"And if the administration negotiates away the option of actually deploying *its* SDI, the American political dynamic is such that the Congress is likely to cut back funds for SDI research and testing on the theory that since the system isn't going to be deployed anyway, there's no use funding research and testing on a crash basis. Then America could be behind in the *defensive* race and could be ulnerable to the same potential Soviet rst-strike threat we are trying so hard to minimize today. Unless it's very careful, he administration could let its desire for n agreement lead to a negotiation whose bottom line is a self-generated ban n SDI."

None of this means the United States houldn't try for an arms-control agree- ent. It means only that the president nd Americans generally must keep eir wits about them. And perhaps, nce a reduction in tensions is always esirable, it may in the end be best to llow François Mitterrand's example. hen Gorbachev visited France last onth, he proposed a joint communiué. Mitterrand refused. A joint press nference was held instead, and both vernments described the Gorbachev-itterrand summit as a success. As Jeane rkpatrick has written: "No formal mmitments were made, no one's word d no one's integrity were on the line. e door was left open wide for future eetings."

In the wake of high expectations, a sim- r result at Geneva might seem disap- inting. But at least it wouldn't be dan- rous. And there is always next year— d another opportunity—to draft the d of arms-control agreement that truly kes the world a safer place. ▬

MAURIZIO BALDASSARI



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FAST TRACK

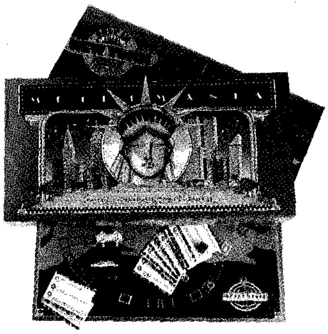
CIVICS

Boards of Education

AS IF LIVING IN NEW YORK weren't fun and games enough, two new trivia games—Metromania and Only in New York—are now being sold in department and gift stores.

To win at Metromania ($39.95), a player tries to be the first to get his tiny subway token to the top of the Empire State Building. The game's 3,600 questions were written by a team that included former assistant police commissioner Robert Wallace. "We tried to express the good things about the city," says Wallace.

Only in New York ($29.95) was created by Three Ethnics & a Wasp, Ltd.—four people who thought it would be a great way to make a million dollars. The object of the game is to be the first player to get to Central Park by answering trivia questions. The Municipal Arts Society is backing the game in exchange for 20 percent of the profits.



"It's pretty competitive," says spokesman Donald Kitchen. "We gang up on whoever is winning."

PEGGY TYRE

BRIEF LIVES

SPEEDO LIVES

THEY OFTEN CALL HIM SPEEDO, BUT HIS real name is Mr. Earl—Mr. Earl Carroll. As lead singer of the fast-stepping, flash-dressing Cadillacs, he helped make "Speedo" one of the big hits of 1955. At night, Carroll's still a Cadillac. But by day, he's a custodian at P.S. 87 on Manhattan's Upper West Side, where many of the kids—and their parents—look on him with awe.

"We blinded *them when we hit the stage."*

"When we were in junior high school at P.S. 139 on 140th Street, everybody had a little group," says Carroll, who's now 48, married, and living in Washington Heights. "We'd sing in the halls—that's where we'd get the best sound. And we'd have the battle of the groups on 118th and Eighth Avenue, with Ben E. King's Drifters [then the Five Crowns] and the Harptones. I was one of the fortunate ones," he adds. "I got discovered.

"Everyone had bird names then. There were the Flamingos, the Orioles, the Penguins. So we went for the cars. The Cadillacs—that's pretty sporty, we thought." The Cadillacs *were* sporty. They had their clothes custom-made at F & F's in the Village. "We *blinded* them when we hit the stage!" And they learned those fancy steps of theirs from Charlie Atkins of Atkins and Coles.

"We performed in front of kings and queens. There were trips to Europe twice a year." But like a lot of talented black kids who made it big in the fifties, says Carroll, "we didn't know anything about publishing and copyrighting. We just wanted to sing and get in the spotlight." And then, of course, tastes in music changed.

"Don't make me out to be some pathetic guy," Carroll cautions, a toughness coming into his voice. "Life has been good to me." Indeed, in 1959, he joined the phenomenally successful Coasters and performed with them for the next twenty years, re-forming the Cadillacs last year with Bobby Phillips from the original group, plus John Brown and Gary K. Lewis.

But weekend dates to sing in clubs and doo-wop revivals, as a Coaster or a Cadillac, weren't enough, and Carroll came to P.S. 87 four years ago. "This is a darlin' school!" he says. "We're number two in reading in the whole district. You can check the records! I'm not ashamed of what I do."

Meanwhile, all around him, there's the fifties revival. "I see boys with cigarettes rolled up in their sleeves, and girls in bobby socks. I think I'm dreamin'." And Banner Talent is getting more and more calls for the Cadillacs these days.

The pupils at P.S. 87 have caught on to Carroll. "Was that you I saw on the Apollo's anniversary show on TV?" an awed student will ask. "I remember you with Murray the K at the Brooklyn Fox," say the boy's parents.

Carroll will put down his mop and bucket and smile politely. " Why, yes," he'll say, " that was me. "

"Now, how *did* the rest of those lyrics go?' the parents ask.

And suddenly the sweet untrained tenor comes forth, as pure as ever. "Oh, some may call me Moe / And some may call me Joe," h sings. "But just remember Speedo / He don't ever take it slow."

DINITIA SMITH

Photographs: left, S. Baker Vail; right, Don Hamerman. Illustration by Guy Bil

FOOTLIGHTS

Miracle Mile

UPTOWN, THEATER lovers bemoan the crisis on Broadway. But downtown, two theaters have come to life this fall, and a third opens this week. The result is a brand-new Theater Mile that stretches from the Flatiron district to a few blocks below Astor Place.

At the northern end of the strip is Michael Bennett's Theatre 890, at 890 Broadway, near 19th Street. Already it has given a home to Sam Shepard's *Curse of the Starving Class.* Two blocks south, at Park Avenue South and 17th Street, is the Roundabout Theatre Company's new home. The southern anchor, down on East 4th Street, is La Mama. And in the middle, within hollering distance of Joseph Papp's Public Theater, is the new building for NYU's Tisch School of the Arts, which opens this week.

Located at Broadway and Waverly Place, the school features four "main stage" theaters where new American plays will be performed by students. Where will the new material come from? With any luck, from the students' teachers, among them John Guare, Liz Swados, Jean-Claude van Itallie, and Wendy Wasserstein.

The productions, as outlined by producer John Wulp and drama-department chairman Evangeline Morphos, will provide a link between the bankable and he experimental. "We want o be a resource for the heater, free of any commercial entanglement," ays Morphos, "and it seems o me that we have the ideal mix of students and faculty who can do it." For their first wo productions, Wulp and Morphos chose *Becoming Memories,* by Arthur Giron, nd *Semmelweiss,* a drama by Howard Sackler (*The Great White Hope*) with a cast of 75, an obstacle that has kept it from being performed since 1978.

With limited runs, a total of about 50 plays will be produced by next June. "We encourage our students to go out there and make theater," says Morphos, "and we believe that making plays engenders the making of more plays."

Ticket prices will be kept to a $7.50 top, and if either *Becoming Memories* (November 13 to 23) or *Semmelweiss* (December 4 to 14) clicks, there will be an extended run in January.

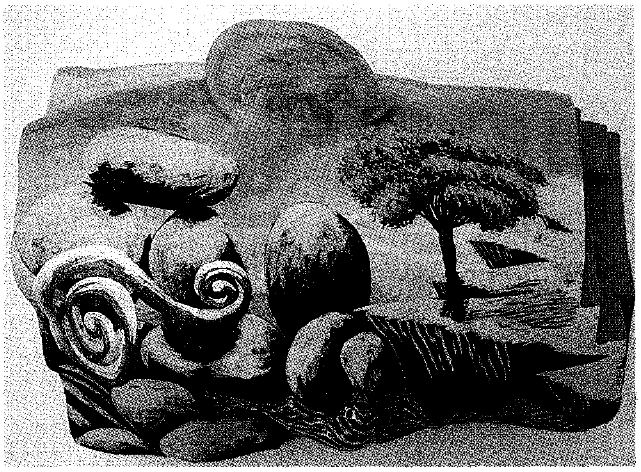
"How will our productions be viewed?" says Wulp. "I don't think you can impose an aesthetic. It just happens." Morphos adds, "By not doing these plays as museum pieces, we're finding what postwar audiences see in them. After all, they have to look forward to make the next generation of theater."

STANLEY MIESES

ART NEWS

BIDDING TIME

THE CHANCE TO PICK UP A Christo or a Robert Longo—cheap—is too much for some people to pass up. The chance is there this weekend, at a silent auction celebrating the tenth anniversary of Independent Curators Incorporated, an organizer of traveling art exhibitions.



Up for auction: Michael Lucero's Clear Lake Dreamer 1985

"People can make sealed bids during the viewing," says Susan Sollins, ICI's executive director. "Nobody will know how much anyone has bid, or if there *are* other bids. With 300 pieces, there will be lots of chances."

The art—by Robert Motherwell, Nancy Graves, Claes Oldenburg, and others—will be on view November 16 and 17 at SoHo's Puck Building, 295 Lafayette Street. For further information, call 254-8200.

DETAILS

Glowing, Glowing, Gone?

ADMIRERS OF THE 47-YEAR-OLD PEPSI-COLA SIGN THAT glows over the East River may complain now about its worn-out neon, but soon they may see no sign at all. Spokesmen at the bottling plant, which leases the sign from the parent ompany, don't know whether the sign will move to College Point, Queens, when the plant does, late next year. And developers for the Hunters Point waterfront project, who are trying to buy the plant, may not want to keep it. "It's my feeling, though," says Salvatore Samperi of the Port Authority, one of the developers, "that PepsiCo wouldn't sell without making provisions for that sign. It's an important monument for everyone."

JENNIFER ROBERTS

PRICES

HERE'S WHAT SOME feline things cost around town these days:

☐ Boarding a cat at the Montrose Pet Hotel (312 East 95th Street), $10 a night.

☐ "Therapy" by Dr. Peter Borchelt of the Animal Medical Center, $150.

☐ Shampoo and flea bath for a Persian at Towne House Grooming (249 West 18th Street), $50.

☐ Show-quality Singapura at the New York Cat Show on November 16 and 17 (at the Passenger Ship Terminal), $600 and up, plus admission.

☐ *Studies of Fighting Cats* and *Studies of Resting Cats* by Francesco Melzi at Jeffrey Blumberg Fine Arts (400 East 57th Street, by appointment), $22,000 for both drawings.

ographs: top, Dan Cornish/ESTO; bottom, Don Hamerman.

LOWER EAST

SUN STROKES

THE EAST VILLAGE IS A hot neighborhood, true, but one still doesn't expect to see lines forming around a local church at 11 o'clock on a weekend morning. Yet there they were on a recent Saturday, lines stretching from St. Nicholas's Orthodox church on 10th Street at Avenue A, across 10th Street to the north corner, and a few doors west. Not lines of people, but lines being painted by people gathered by Marjorie Kouns, whose métier is outlining shadows cast by buildings.

Kouns and willing worker.

Capturing the shadows cast by St. Nicholas's—a project Kouns calls "Tri-Cross Timeline" after the three crosses atop the Romanesque building—was the 28-year-old artist's sixth such project in Manhattan. And judging by the number of passersby who painted the Pepto-Bismol-pink lines, it was her most successful.

"The point is, the shadows move, and I'm freezing the moment," says Kouns, who makes her living staging art "events." "A time-lapse camera takes pictures as the shadow shifts. My approach is similar to Christo's, I guess: What I do isn't really a tangible art form, but the documentation is."

Friends were rolling paint over chalk lines Kouns had prepared earlier in the week. Two little black kids on skateboards joined the line-painters, as did an old woman who wore a babushka, an older man with a full beard and a ponytail, and a Puerto Rican man who painted while holding a bottle of Bud. Those who did not join in included several irate people attending a christening at the church and a couple of policemen who had to be mollified by Kouns's well-documented (church, community board, 9th Precinct, Department of Transportation, Department of Sanitation) authorization.

At 12:05 P.M., the painting was finished, and the crew signed their names along the Tri-Cross Timeline.

"The heavily traveled part [in the street] will last about a month," Kouns said, "and the rest could last six months, depending on the political situation," referring to a red-faced churchman. "I mean, how can anyone get upset over a few pretty pink lines?" S.M.

MEDIA

Decoding 'WWD'

ONCE UPON A TIME, THERE were the BP—the Beautiful People—and they were good. Then *Women's Wear Daily* gave birth to the QP—the Quality People—and they were even better. But the glamorous require more than two letters, and thus was born *WWD*'s alphabet soup. And because even *WWD*'s most faithful readers can miss the definition of a term, here's a partial glossary:

☐ BCBG—Bon Chic Bon Genre, meaning Paris preppies

☐ FV—Fashion Victim, one of the worst epithets *WWD* can hurl at a woman

☐ JIC's—youthful Eurotrash, members of the Junior International Club

☐ PYT's—Pretty Young Things, of course

☐ SA—not Sex Appeal, Société Anonyme, or even South Africa, but just plain old Seventh Avenue

☐ VIL—Very Important Lady

☐ VNS—Very North Shore

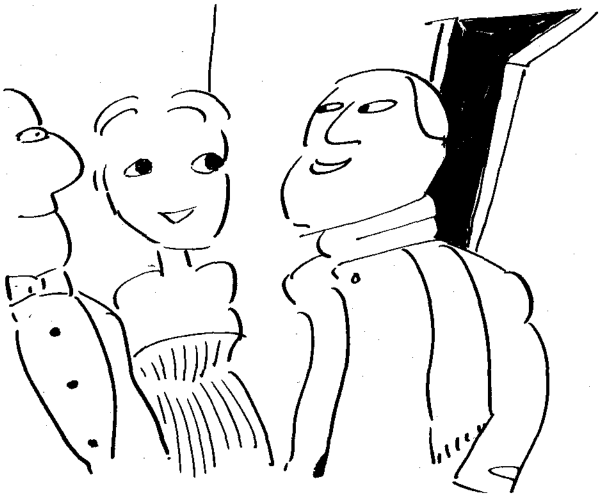
Back in August, *WWD* readers learned that RB dressing had been replaced by Spare Chic. Spare Chic hasn't yet earned its letters, but what's RB? "That's Rich Bitch dressing, from the early eighties," says managing editor Mort Sheinman. "I don't think we ever spelled that one out."

Last month, *WWD* added anthropology to its social coverage, divvying up into Tribes the vaguely defined cliques it covers. A personal favorite: the Waspahos.

So, in an October article on the Zulu Lounge, does YW mean Young Waspaho? "Beats me," says Sheinman. "I must have been on vacation that week."

NANCY MCKEON

PEN & PENCIL



"Thank you, Mimi, for your analysis of the deficit. And thank you, Geoffrey, for your exquisite chicken curry."

ANTHONY HADEN-GUEST

OVERHEARD

WHILE WALKING DOWN ST. Marks Place, one yuppie to another:

"This place gets weird around Christmastime."

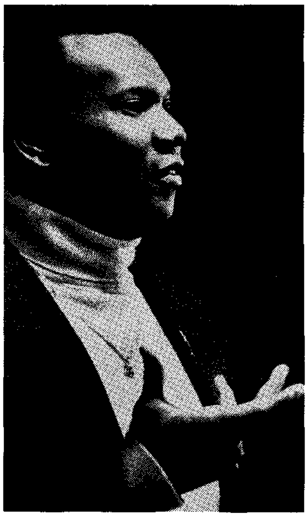
ELEANOR BEDOSKY

Photograph by Donal Holway. Illustration by Larry Ash

RUTH RECOMMENDS

BY RUTH GILBERT

America's greatest dance company, the New York City Ballet, returns to the State Theater on November 19 with a glorious repertory. Hurry to get your Nutcracker *seats (the most popular ticket in the world); they'll be going fast!*

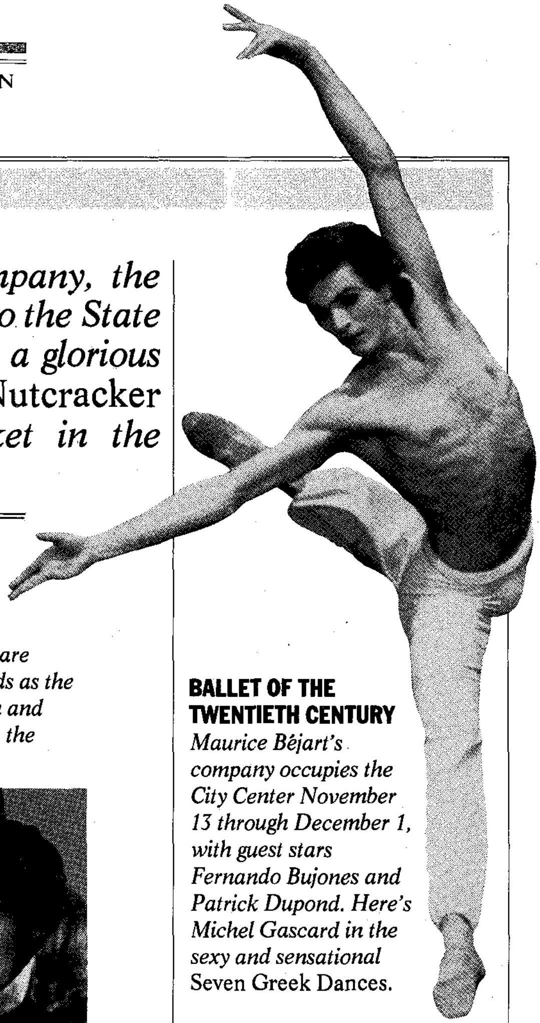


AMERICAN COMPOSERS ORCHESTRA

American bass-baritone Simon Estes is the soloist in the world premiere of David Diamond's Symphony No. 9 at Carnegie Hall November 17 at 3 p.m. Leonard Bernstein conducts.

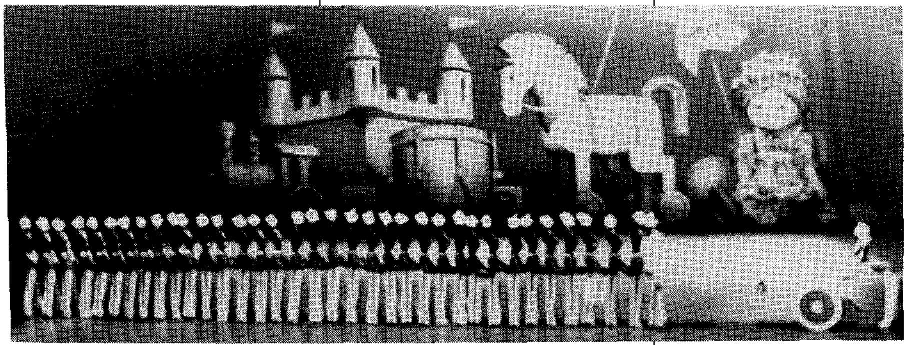
'JUST SO'

This new musical based on Rudyard Kipling's stories opens November 19 at the Jack Lawrence Theatre. Below are Andre De Shields as the Eldest Magician and Tina Johnson as the Elephant Child.



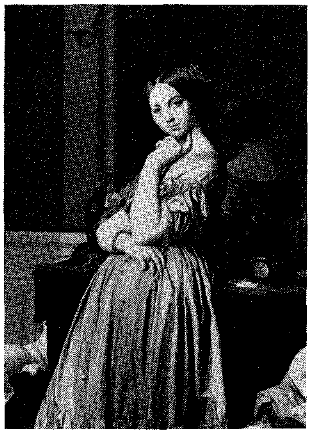
BALLET OF THE TWENTIETH CENTURY

Maurice Béjart's company occupies the City Center November 13 through December 1, with guest stars Fernando Bujones and Patrick Dupond. Here's Michel Gascard in the sexy and sensational Seven Greek Dances.



'MAGNIFICENT CHRISTMAS SPECTACULAR'

Dancing bears, Rockettes (above), skating snowmen and adagio ice dancers, plus little people starring as elves—all this and more starts November 15 at Radio City Music Hall. And, of course, a pageant of the first Christmas ends the show.



THE FRICK COLLECTION

An exhibition of more than 100 items focusing on the life of the Comtesse d'Haussonville is on view at the Frick November 19 through February 1986. Above is a portrait of her by Jean-Auguste-Dominique Ingres.

ographs: top right, William Dupont; center, Kenn Duncan.

NEW YORK

Restaurant LOUDNESS

The New Sound of Success • By Amy Virshup

FOR MANY RESTAURATEURS, NOISE IS NO LONGER A PROBLEM—IT'S PART OF THE POINT.

"WHAT?"

Listen and you can hear it above the clatter of plates, the clash of cutlery, the throb of Motown, and the laughter of young professionals at play.

"What?"

It's the sound of success, and it's approaching a roar, because besides restaurant madness, New York has a severe case of restaurant loudness.

Of course, there *are* quiet restaurants in New York, just as there are restaurants that aren't pale peach. There are plush places with upholstered walls, velvet banquettes, and heavy carpets—what mobsters call "rug joints." There are serious-food restaurants, where the sheer enormity of the bill makes you speechless with awe. But not many of these kinds of places have been built in the last three years, and few of them are visited by the young, casual, restaurant-mad crowd that the grand cafés—New York's hottest restaurants—are attracting. "America [the restaurant] feeds 8,000 people a week," says Michael Weinstein, an owner. "I don't think 50 of them ever walked into Lutèce." The new places, says restaurant consultant George Lang, are "enormous approximations of gyms, dorms, or dining halls in Moscow hotels." And with them have come noise levels that sometimes seem nore appropriate to college basketball than to fusilli with dill.

"There are some things we all know," says Libby McClintock of McClintock Grammenopoulos Soloway, designers of Ernie's and America. "Put down a rug and it gets quieter, put p an ugly acoustic ceiling and it gets quieter. Those are tradeffs." But they are trade-offs that few restaurant designers, or wners, are willing to make, because for many of them noise is o longer a problem—it's part of the point. "Time was when oise was considered a no-no," says *New York* restaurant crit Seymour Britchky. "Now, obviously, a lot of places are degned to be noisy."

The physics of restaurant loudness are fairly simple: The nger sound reverberates (bounces around a room without itting an absorptive surface), the more background noise is eated. In a large, open room with a high ceiling, sound reverrates longer. Low ceilings cut down on reverberation time, d thus on the noise level. Soft surfaces—carpets or acoustic iling tile—also cut down on the noise level, because they're od absorbers. Hard surfaces—marble, tile, drywall, and tin ilings—let sound bounce. Of course, the more people there e in a space, the noisier it gets. Although big restaurants n't have to be noisy, New York's new-style eateries—with eir open kitchens, enormous square-footages, soaring ceilgs, tile floors, and love of marble, glass, mirrors, terrazzo, d background music—do. And noisy restaurants don't have be big, they just have to be packed—the building materials d the jukebox will take care of the rest.

To find out just how loud New York's restaurants are, we cided to survey nearly three dozen of them. We tried to get a ss section of the city's restaurant scene: old New York institions, New American bistros, fast-food places, gourmet ines, and neighborhood spots. And because loudness is jective but decibel levels aren't, we hired acoustics consults Peter George Associates, Inc., to test the noise level at h place. Over the last three months, Peter George, James zer, David Harvey, and I visited each restaurant and used a nd-level meter to take three readings: the minimum, maximum, and average sound levels measured in dBA, the decibel scale that most closely approximates the range of frequencies that the human ear picks up. We also visited other kinds of places—from the main reading room at the New York Public Library to the floor of the New York Futures Exchange—to get some idea of how loud the rest of New York is.

In judging restaurant loudness, the important reading is the average sound level. The maximum could be a waiter dropping a tray of dishes; the minimum, the shocked silence that follows. The average will take both those numbers—and all the other noise in the restaurant—into account.

Although these numbers are scientific, they don't reflect exactly what the human ear hears. The decibel scale is a logarithmic one based on sound-pressure level: Every time the pressure doubles, the number of decibels goes up by three points. But not until there's a ten-point rise in the decibel level does the ear *perceive* the noise level as doubling. And after every ten points it doubles again: Hawaii 5-0 (average 91 decibels) registered 21 points above Le Cirque (70 decibels), which means that it seems four times as loud. A subway express train speeding by a local stop registered 130 decibels, or 64 times as loud as Le Cirque. (According to the Occupational Safety and Health Administration, six hours of exposure to 92 decibels can cause hearing damage.)

And some places just seem noisier than others. The Oyster Bar (80 decibels), for example, seems loud because its tiled ceiling and barrel vaults are good reflectors of high frequencies—so you hear the clatter of plates and the clash of silverware more clearly. There are also psychological factors. Hatsuhana, for example, clocked in at 83 decibels, just one point behind the lively Gulf Coast, because of its many wood surfaces and close seating at the sushi bar. But it doesn't seem like a loud restaurant—since nobody's yelling or table-hopping.

THERE WAS A 28-POINT DIFFERENCE BETWEEN THE loudest and the quietest restaurants. At the Four Seasons, the soft hum of deals being made registered 66 decibels, just six points louder than a normal conversation. The unobtrusive chic of Memphis's dining room rated a 76 (a car passing on the street is 77), and the hip types at Positano got an 83, slightly louder than a school cafeteria. The loudest was America—94 decibels, exactly the same as the Palladium's Mike Todd Room.

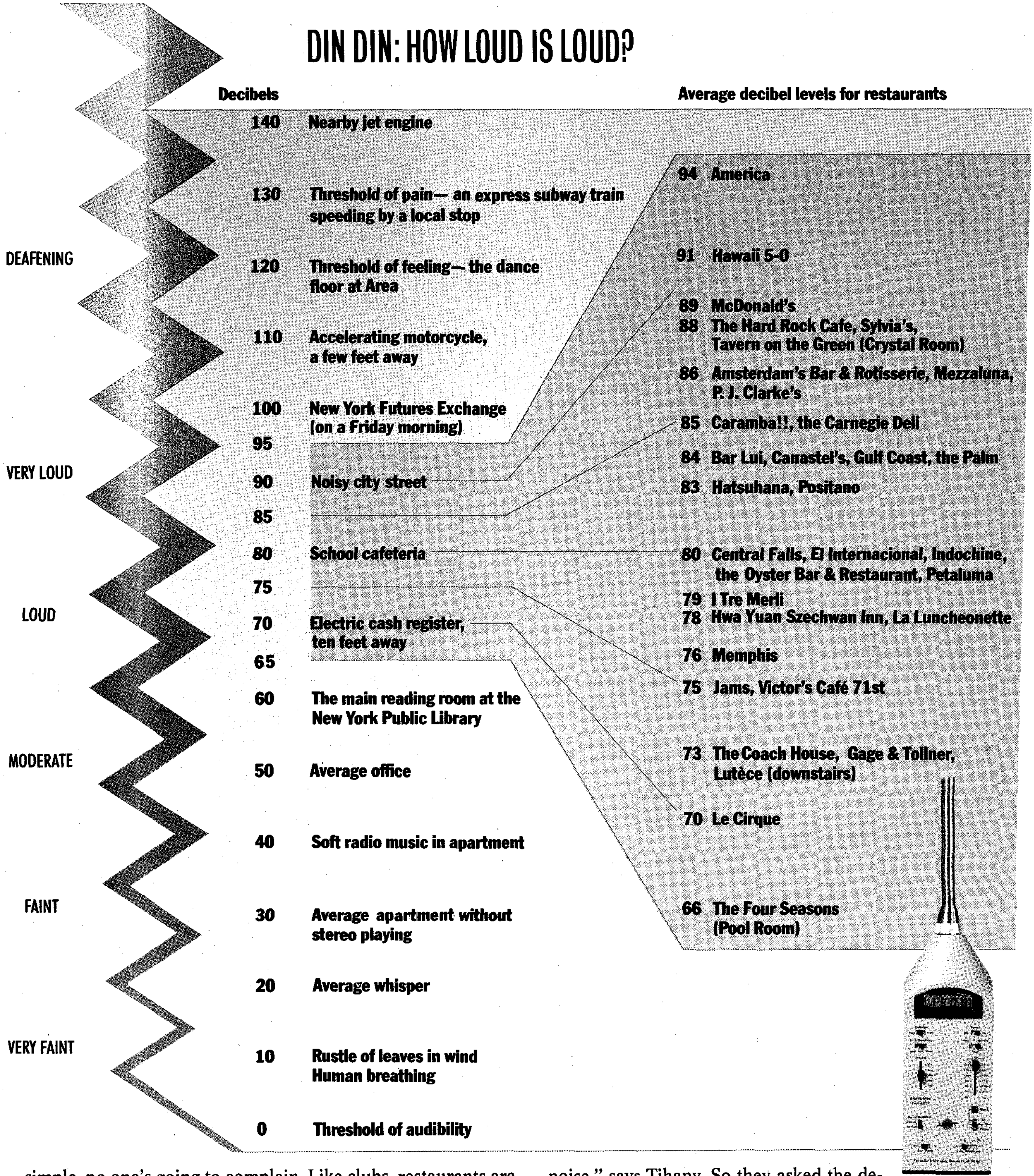
Which doesn't necessarily upset America's owners. When the architects suggested hanging a curtain between the restaurant's raised terrazzo bar and its dining area to help cut down on noise, Weinstein and his partners said no. "Their attitude was 'If it's not broke, why fix it?' " says designer McClintock. "They understand the mood-elevating effect of noise."

"A lot of it has to do with having a lonely home," says Tom Seclow, an account supervisor with Wells, Rich, Greene, who lives alone in a one-bedroom apartment on the Upper West Side. When he's tired of going home and putting on MTV for company, he goes to Amsterdam's (86 decibels)—where he doesn't like the food—sometimes as often as twice a week. "I go if I want to get out of my quiet apartment and feel like part of the action. The noise is comforting."

The food is almost beside the point—few people are going to stand and applaud the foie gras—and restaurant owners know it. As long as the food is moderately priced, good-looking, and

graph by Larry Williams.

DIN DIN: HOW LOUD IS LOUD?



Decibels	
140	Nearby jet engine
130	Threshold of pain— an express subway train speeding by a local stop
120	Threshold of feeling— the dance floor at Area
110	Accelerating motorcycle, a few feet away
100	New York Futures Exchange (on a Friday morning)
95	
90	Noisy city street
85	
80	School cafeteria
75	
70	Electric cash register, ten feet away
65	
60	The main reading room at the New York Public Library
50	Average office
40	Soft radio music in apartment
30	Average apartment without stereo playing
20	Average whisper
10	Rustle of leaves in wind Human breathing
0	Threshold of audibility

Average decibel levels for restaurants	
94	America
91	Hawaii 5-0
89	McDonald's
88	The Hard Rock Cafe, Sylvia's, Tavern on the Green (Crystal Room)
86	Amsterdam's Bar & Rotisserie, Mezzaluna, P. J. Clarke's
85	Caramba!!, the Carnegie Deli
84	Bar Lui, Canastel's, Gulf Coast, the Palm
83	Hatsuhana, Positano
80	Central Falls, El Internacional, Indochine, the Oyster Bar & Restaurant, Petaluma
79	I Tre Merli
78	Hwa Yuan Szechwan Inn, La Luncheonette
76	Memphis
75	Jams, Victor's Café 71st
73	The Coach House, Gage & Tollner, Lutèce (downstairs)
70	Le Cirque
66	The Four Seasons (Pool Room)

The digital sound-level meter.

simple, no one's going to complain. Like clubs, restaurants are selling a party atmosphere, and they're selling fun. And best of all, you don't have to stay out until 2 A.M., worry about getting in, or know how to dance. It's a 1980s version of the flapper era, says George Lang, "and there's no need for witty repartee or anything other than being there."

There's also no danger of real intimacy, because the focus is on group activity: In the dining room in front of the bar at America, there are only a dozen or so tables designed for two. "They go to graze," says Adam Tihany, designer of Alo Alo, "on each other."

Still, some noise does bother restaurant owners. When Tihany was designing the just-opened Playboy Empire Club, with its combination restaurant and club, the owners were concerned about the exposed kitchen. "They didn't want the chef throwing knives because he went out of his mind from the noise," says Tihany. So they asked the designer to make sure that the din from the club and dining room wouldn't overpower the kitchen.

David Liederman, owner of Manhattan Market, blames architects for the phenomenon. "Archit get control of a project too quickly," he says, "and all they about is what 'the look' is, as opposed to building a restau from the mechanics up." When Liederman opened his res rant in 1979, he found the noise overpowering—and he k that Mimi Sheraton, then the restaurant critic at the *Times*, an aversion to racket. So he called in a consulting firm to in ceiling baffles and acoustic wall panels to muffle the cla But before the work was finished, Sheraton showed up— complained in print.

Architects say it's not their fault. "Nobody writes the ch

Detail photograph by Donal F

without knowing what they're paying for," says designer Judith Stockman. "Tile and tin ceilings—how can you blame an architect for that?"

Nobody suggests going to one of New York's noisiest restaurants every night. "I wouldn't go to Amsterdam's with someone I really wanted to talk to," says one young executive. Besides, there are occupational hazards. Opening night at the Brighton Grill "was beautiful," says a rental agent in his thirties. "Very beautiful people. I had a sore throat at the end of the evening."

Here are the readings for selected restaurants around town (arranged from lowest to highest average noise level). Remember, an increase of 10 decibels can make a restaurant seem twice as loud. Thus, Positano (average 83 decibels) is, by this measure, fully twice as noisy as the Coach House (73 decibels).

MANY PEOPLE THINK THE OYSTER BAR IS THE NOISIEST RESTAURANT IN NEW YORK. IT'S NOT.

THE **Four Seasons** (99 EAST 52ND STREET) is proof that a big—make that cavernous—restaurant doesn't have to be noisy. This 400-seat institution is quiet because it was designed that way. It has widely spaced tables, and the absorptive ceiling panels and metal-chain curtains on the enormous glass windows diffuse the sound. In the Pool Room, the circulating water creates white noise—and masks the sounds of silverware and voices. But the real reason it's quiet is because its clientele is—few packs of young men in yellow ties are going to wander in and plunk down $75 or so (each) for lunch. The people who pay heir salaries will, though, and they don't need to make noise. Minimum: 64. Maximum: 76. Average: 66.

THE SCENE AT **Le Cirque** (58 EAST 65TH STREET) BEGINS AS soon as you step through the door. To get to your seat, you must run a course of white-jacketed waiters with service carts, queeze between the closely spaced tables, and submit to the oks of scores of ladies lunching. People come here for the ame reason that they go to the grand cafés—to see and be en. They just have more money, so instead of wearing stirrup ants and oversize shirts, they go in for dowager chic—minks ver the backs of their chairs, heavy jewelry, hats with feathers. nd they're quieter, although there's a constant hum of voices ere—the sound of power gossip. Minimum: 54. Maximum: 75. verage: 70.

THE **Coach House** (110 WAVERLY PLACE) IS A RUG JOINT. IN fact, they're thick and red. Walking in, you step back into old world. Before Sheetrock and 30-foot ceilings. Before azing. Before yuppies. The tables are covered with heavy nk tablecloths; the walls are hung with hunting scenes; men en have to wear jackets. And the noise level is out of the ne era. Minimum: 66. Maximum: 86. Average: 73.

OME THINGS NEVER CHANGE. **Gage & Tollner** (372 FULTON Street, Brooklyn) is one of them. This long, mirrored room, th its gaslit chandeliers, mahogany tables, starched white pkins, and piano player, seems like something out of another age. So does the noise level. Minimum: 66. Maximum: Average: 73.

NTERING **Lutèce** (249 EAST 50TH STREET), YOU WALK through the small bar and down a long, narrow corridor, t the kitchen on the right. Ahead, the light, airy dining room kons like Mecca. With its high vaulted ceilings, white trellises on pink plaster walls, and stone floors (there's carpeting upstairs), this place could be loud. But it's not, because the tables are far apart (there aren't that many of them to begin with) and, more important, because people come here to eat. They make *pilgrimages* here to eat. And when the food commands that much attention, who cares who's sitting at the next table? Downstairs: Minimum: 67. Maximum: 79. Average: 73.

J**ams** (154 EAST 79TH STREET) LOOKS LIKE California: a big window to let the sunshine in, red tile floors, rattan chairs, fresh flowers, white tablecloths, a small zinc bar by the entrance. In the back are the exposed kitchen and a stairway to the second floor. It's casual—but not too casual. And there's hubbub here. People care about the New American cooking, mind you, but they're not above checking out the room. Minimum: 67. Maximum: 84. Average: 75.

V**ictor's Café 71st** (240 COLUMBUS AVEnue, at 71st Street) is a family outpost on a singles avenue, and in terms of noise, it's way behind the grand cafés. The restaurant is divided into small dining rooms—all with low ceilings—so sound doesn't rattle around here. Even in the greenhouse section along Columbus Avenue, it's quiet. The crowd here is the important factor: Everybody's here to eat, or to celebrate among themselves, not to make friends with the strangers at the next table. Minimum: 59. Maximum: 81. Average: 75.

WHEN IT COMES TO NOISE, THE OVERWHELMINGLY GRAY **Memphis** (329 Columbus Avenue, near 75th Street) is divided into two zones. When the long, high-ceilinged bar area in front fills up, it gets loud—there's soul music on the stereo, the crowd competes with it, and the noise ricochets off all that concrete. Meanwhile, the dining room seems still—a miracle accomplished by carpeting, widely spaced tables, and the balcony above, which creates two low(er)-ceilinged spaces out of one high one. Minimum: 68. Maximum: 88. Average: 76.

SOMEWHAT MORE LUXURIOUS THAN THE AVERAGE CHINAtown place, **Hwa Yuan Szechwan Inn** (40 East Broadway) has a shiny stainless-steel storefront and carpeting. It's not really noisy, but some racket is endemic to this kind of place, where everyone's sharing the sea bass and passing plates around. Minimum: 67. Maximum: 85. Average: 78.

RIGHT NEXT TO BERNSTEIN'S ON ESSEX STREET, **La Luncheonette** (131 Essex Street) is the height of reverse chic: arugula on the Lower East Side. A luncheonette counter still separates cooks from diners, but you can no longer eat at it. Instead, you eat at one of ten mismatched tables set with jelly glasses and brown paper napkins. Bits of a mannequin are tucked into various corners of the room, and everything from King Sunny Adé to Cab Calloway comes over the stereo system. Conversation is not difficult—the acoustic-tile ceiling helps. Minimum: 69. Maximum: 86. Average: 78.

THE OVERPOWERING IMPRESSION AT **I Tre Merli** (463 WEST Broadway) is black—that's the color of the tile floor, the tables, the zigzagging bar, and the clothes on the diners. Located in a former warehouse, this wine bar–restaurant has a long front barroom and a small raised dining platform in the back. The brick walls of the barroom are lined with I Tre Merli's stock of wine. The stacked bottles and the spaces between them combine to diffuse the noise. But they aren't enough to conquer the racket from the street, which drifts through the open glass doors. The loud background music is eclectic within a certain range—the cha-cha to Bryan Ferry. Minimum: 62. Maximum: 92. Average: 79.

Central Falls (478 WEST BROADWAY) IS NOT LARGE, AND its ceiling is not high (by SoHo standards, anyway). The noise here comes mostly from the bar. And because the bar and the split-level dining room more or less run together, the whole place is lively. Background music—Frank Sinatra, Sting—also takes the sound level up a notch. And the plants and floral-print banquettes in the bar area can't absorb the noise reflected off the hardwood floor, plaster walls and ceiling, marble- and wood-topped tables, and front windows looking out onto West Broadway. Minimum: 64. Maximum: 88. Average: 80.

THE CROWD—AND THE NOISE—AT **El Internacional** (219 West Broadway) starts in the tapas bar and slowly filters back into each of the four dining rooms. The bar, with tile walls and floor, marble counter, glass shelves on purple-and-turquoise columns, and Latino background music, fills up right after work. A bit later, the groups come in and take over the back rooms. They drink wine from carafes that look like the victims of failed high-school-chemistry experiments, admire the junk-filled fish tank, add lipstick kisses to the wallpaper, and eat tapas. There's no way this place could be quiet—not with all those people nibbling from all those little plates. Minimum: 70. Maximum: 91. Average: 80.

DURING WHAT THE NEW YORK *Times* CALLED THE QUIETEST week of the year, **Indochine** (430 Lafayette Street) was anything but. Steve Rubell and Dianne Brill roamed the dining room, celebutantes ate spring rolls, and every table was taken. Most nights, people wait in the bar area near the entrance, or wander back into the palm-fronded dining room to say hello to friends (this is a place of much table-hopping); the big parties tend to gravitate to the green banquettes along one wall, couples to those along the other. There's background music playing, but all you can hear of it is the thud of the bass. Still, this place is a bit below yelling level. Minimum: 75. Maximum: 83. Average: 80.

MANY PEOPLE HAVE SAID THAT THE **Oyster Bar & Restaurant** (Grand Central Terminal, lower level) is the noisiest restaurant in New York. It's not. And it's not even the noisiest *expensive* restaurant in New York. But there's so much going on here—the clatter of silverware and china reverberating off the barrel-vaulted tile ceiling, the tile floor, and the wood-paneled walls; the vibration from the trains; and the general hysteria of the station—that it seems loud. Psychology triumphs over reality. Minimum: 71. Maximum: 92. Average: 80.

Petaluma (1356 FIRST AVENUE, AT 73RD STREET) WAS ONE OF the first Upper East Side grand cafés, and it has earned the loyalty of many a young banker. Patrons come with friends and sit at tables of ten to watch the pizza chefs at work in the open kitchen. More often, they watch one another. They dine on the chic pizzas or the simple grilled specials. Those who do not care to eat take over the bar by the entrance, which becomes its own scene. The Sheetrock-and-plaster walls and plate-glass windows do not soften things, and the overhead speakers make their own contribution to the din. Minimum: 65. Maximum: 92. Average: 80.

RESTAURANT

LOUDNESS

Hatsuhana (17 EAST 48TH STREET) DOESN'T SEEM LOUD, but the sound-level meter says it is. The restaurant is divided into two almost identical floors; each is a long, narrow room with a blond-wood sushi bar on one side, tables on the other, purple carpeting, and a low ceiling with absorptive panels. Sitting at the sushi bar, you do tend to pick up on the conversations to either side, but this is a pretty sophisticated crowd, so nobody's yelling. And slicing fish this butter-soft requires neither strenuous chopping nor samurai exclamations from the sushi chefs. In this case, science is a mystery. Minimum: 64. Maximum: 91. Average: 83.

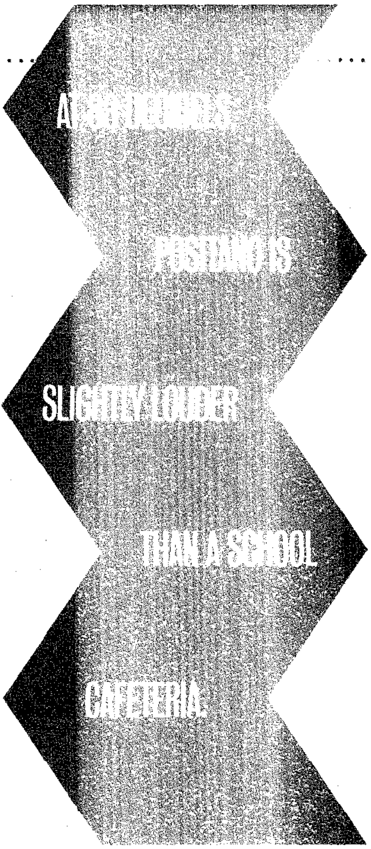
WITH ITS MANY LEVELS, ITS CENTRAL BAR, AND ITS well-tailored crowd, **Positano** (250 Park Avenue South, at 20th Street) is as chic as one of owner Bob Giraldi's Versace suits. Everything here is sleek, from the white tile floor at the entrance, to the dark-wood booths, to the cream-colored Formica partitions separating each level, to the sheer curtains on the plate-glass windows. Giraldi admits that this is not the place for a "quiet across-the-table will-you-marry-me dinner." The biggest contributors to the noise are the people and the stereo system. And the later it gets, the louder it gets; after 10:30, the music switches from Sade and Keith Jarrett to the Talking Heads and Jimmy Cliff. Minimum: 75. Maximum: 94. Average: 83.

EVERYTHING AT **Bar Lui** (625 BROADWAY, NEAR HOUSTO
Street) is up-to-date: There's Bronski Beat on the stereo
the men wear their long hair pulled back in neat ponytails, an
paisley rules. One of the major reasons this place seems loud i
that everyone's packed together; the booths seem especiall
cramped, as though someone had figured out the volume o
the average body and then allotted each diner only that muc
space. Per usual, this place has a high ceiling, a terrazzo floo
and Sheetrock walls. The blue glass surrounding the kitchen i
a perfect noise reflector. Minimum: 74. Maximum: 92. Ave
age: 84.

FROM THE STREET, **Canastel's** (229 PARK AVENUE SOUTH, A
19th Street) looks like some kind of space capsule—
strange orange glow emanates from within. Inside, the terr
tory's a bit more familiar—it's young-fashionable land. Th
dining room offers wonderful views of the grand entrances an
exits, and you can catch a glimpse of the real action at the ba
Even in twos and threes, this crowd is not quiet—and her
they come in fives and tens. And since Canastel's has
exposed kitchen backed with tile, and a wood floor, the hi
acoustic-tile ceiling is a futile gesture. Minimum: 74. Ma
mum: 89. Average: 84.

Gulf Coast (489 WEST STREET) CONSISTS OF A NARR
front room with a bar on one side and tables on the oth
plus a small back dining room. Most available surfaces
covered with such Americana (southern-style) as the Gulfp
(Louisiana) High School football schedule and a life-size (
flatable) alligator. By 8 P.M., the place is filled—every tab
every seat at the bar, and every square foot of aisle betwe
them. With the sound of zydeco music,
chatter of people holding blue margarit
and the call of the blender, this is definit
party-level din. Minimum: 73. Maxim
96. Average: 84.

THE **Palm** (837 SECOND AVENUE, N
45th Street) is a bastion of maleness
high cholesterol. With caricature-cove
walls, high-backed wood booths, and a w
floor, it's the kind of place where busin
men meet to roll up their sleeves, ta



their steaks, and talk about the Giants. And it's filled with the roar of male-bonding. Minimum: 68. Maximum: 96. Average: 84.

Caramba!! (684 BROADWAY, AT 3RD Street) proves the frozen-margarita corollary to the decibel scale: The more of these concoctions a restaurant serves, the louder it is. At this, the downtown branch of the Caramba Mexican empire, you enter by way of the bar—and dive into a mob holding glasses of slush. There's a raised dining area along one side, and in the back a dining room that runs the width of the restaurant. The front and side walls are almost entirely of plate glass, and with Caramba!!'s concrete-and-wood floor (the dining areas are carpeted) and high ceiling, this is a perfect place for noise to reverberate. Minimum: 77. Maximum: 98. Average: 85.

DELIS, LIKE BARS, ARE SUPPOSED TO BE loud. Every surface is designed to be washable, the waiters are supposed to be argumentative, and the corned-beef sandwiches are expected to be thick enough to elicit exclamations of disbelief. On all three counts, the **Carnegie Deli** (854 Seventh Avenue, near 55th Street) is no exception. Sitting at one of its communal Formica tables, you can take your choice: the repartee of the waiters, the elevator-quality music, or the shouting of the tourists. Minimum: 70. Maximum: 92. Average: 85.

THE **Amsterdam's Bar & Rotisserie** (428 AMSTERDAM AVEnue, near 80th Street) formula—a mix of casual surroundngs, simple grilled food, and Motown—has worked so well hat the owners have taken this show to lower Broadway. Upown, there's a front dining area and bar, where the eating and rinking crowds collide; the back dining room is somewhat uieter. The jukebox, open kitchen (complete with rotating hickens), brick walls, tin ceiling, and wood floor keep the oise level at a roar. Minimum: 77. Maximum: 98. Average: 86.

NO ONE GOES TO **Mezzaluna** (1295 THIRD AVENUE, NEAR 74th Street) for privacy. At this 42-seat, storefront-size estaurant, the people sitting at the next table are sitting at *our* table—and your conversation is theirs. (The couples anding in line for a table can probably hear you, too.) The usic is loud, and the floor-to-ceiling paintings, tile floor, and xposed pizza kitchen do little to soften the din. The only way is place could be quiet is empty. Minimum: 75. Maximum: 0. Average: 86.

THE STRAIGHT-FROM-WORK CROWD STARTS TRICKLING IN to **P. J. Clarke's** (915 Third Avenue, at 55th Street) after 7 M. (this bunch labors a bit late over their media plans). Then, the front barroom, with its tin ceiling and tile floor, the kebox plays, the phone rings (and the bartender ignores it to ur gin-and-tonics), and talk of business fills the air. Minium: 77. Maximum: 103. Average: 86.

WITH BOUNCERS OUT FRONT, GUITARS AND GOLD RECords on the walls, and rock and roll in the air, the **Hard ck Cafe** (221 West 57th Street) could be a club. All its celeby owners would have to do is turn the music up—just a lit—and clear the central dining area. Then the Spence girls aying Trivia Whiz behind the guitar-shaped bar could dance. e music bounces off the high ceiling and hardwood floor d rattles around the balcony for a while; an announcer broadcasting over the P.A. the names of those lucky enough to get a table does his part, too. It's loud enough to limit conversation to occasional exchanged shouts, but with everything from a Hindu god to the top half of the Statue of Liberty to admire, who needs to talk? Minimum: 82. Maximum: 99. Average: 88.

Sylvia's (328 LENOX AVENUE, NEAR 127TH Street) doesn't look as if it should be a noisy restaurant. The kitchen is an open one, but it's not in the dining room—it's in the front room as you enter. The place has a low ceiling and a carpeted floor, and the groups tend to be of four or six—not ten. But soul food doesn't lend itself to formality, so nobody's exactly hushed here. And there's loud background music (some nights even a live band) to raise the decibel level a few notches. Minimum: 67. Maximum: 99. Average: 88.

THE CRYSTAL ROOM AT **Tavern on the Green** (Central Park West and 67th Street) is the scene of many a birthday party, but on a recent night, only two waiters could be mustered to sing "Happy Birthday"—so that's not the source of all the noise. With greenhouse windows all along three sides, a wedding-cake ceiling, and ten crystal chandeliers for diners' voices to bounce off of, even the thick carpet, heavy tablecloths, and upholstered chairs can't soak up the din. This room is by far the loudest in the place: Walking out of it and through the other dining rooms is like walking off the street and into a church. Minimum: 75. Maximum: 96. Average: 88.

WITH ALMOST EVERY SURFACE COVERED IN FORMICA, chairs of molded plastic, and youthful employees yelling "two quarter cheese" and "large fry" at one another, **McDonald's** (39 Union Square West, near 17th Street) is designed to be noisy. All fast-food places are: Part of the idea is limited comfort—you're not supposed to linger over your thick shake, just eat and go. It works. Minimum: 77. Maximum: 102. Average: 89.

THE EIGHTEEN-TABLE **Hawaii 5-0** (121 AVENUE A) IS HARDly a grand café, but when it comes to noise, it's playing in the same league. The décor is half East Village chic, half early refrigerator: What appears to be a clear-plastic shower curtain defines the vestibule, the floor is turquoise tile, the tables are laminated plastic on metal bases, and the chairs—on rollers—are fifties-ish plastic buckets. The walls (with the exception of a brick one) and ceiling are unadorned white Sheetrock. And although the kitchen is hidden in the back, its noise drifts. So do people from other tables, who have no qualms about rolling up to inspect your dinner before ordering their own. Minimum: 78. Maximum: 101. Average: 91.

IF SOMEONE WERE TO WRITE A TEXTBOOK ON HOW TO MAKE A restaurant loud, **America** (9 East 18th Street) would be covered in Chapter 1. On second thought, it'd be on the cover. With enough seating for the huddled masses, a wood floor, raised terrazzo bar, soaring ceiling, and an enormous skylight, there's not an absorptive surface in the place. Add to that oversize tables (which make you feel as though you're a first down away from your dinner companions) and background music (okay, you can't really hear it over the crowd, but it's there), and we're talking *loud*. Which is just what its owners had in mind. Minimum: 84. Maximum: 103. Average: 94. ▬

The Shy STRIPPER

MEET RONALD PERELMAN, THE NEW MR. REVLON • BY DAVID BLUM

IT WAS THE SCREENING OF THE SEASON. Hundreds of influence-mongers and show-business sorts jammed the sidewalk outside the Ziegfeld Theater, on West 54th Street, that night a year ago, waving their shiny invitations at the security guards as they tried to get into the first public showing of Brian De Palma's *Body Double.*

At 6:55, a taxi pulled up to the theater, and a well-tailored, baldish man stepped out with a young woman at his side. Together, they headed right to the front of the mob, the man clearing the way. Here is how one young moviegoer standing by the velvet ropes remembers the scene:

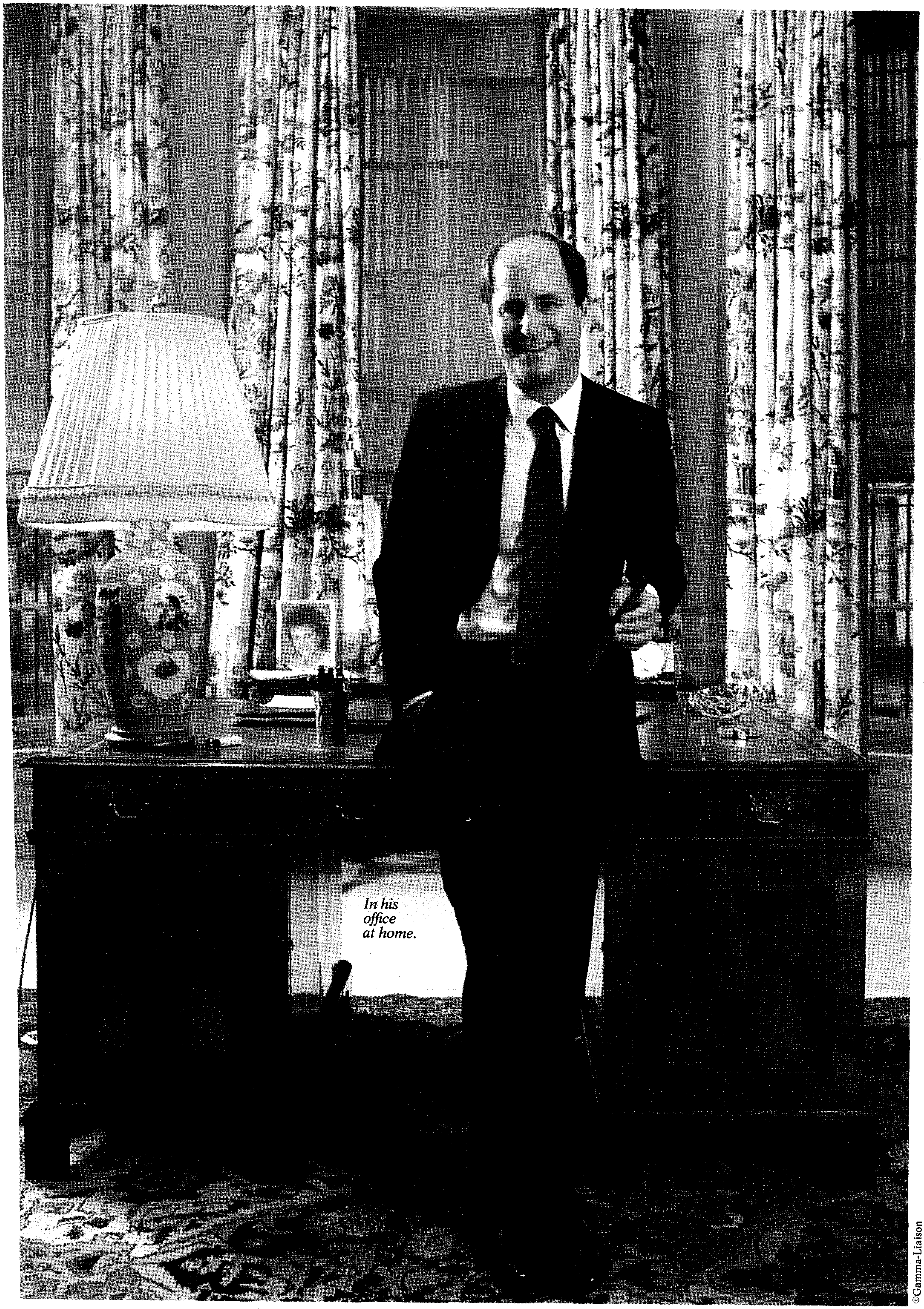
"Suddenly, there's this guy holding a ticket in the air and pushing people out of his way. He's yelling, 'Claudia Cohen! Claudia Cohen!' Then he comes up to us and pushes my wife over so he can get past. I grab his shoulder and say, 'Hey, buddy, don't push my wife.' At which point he turns to me and says, 'Who are you? Who do you work for? Who do you work for?' He must have asked me that five times. It seemed like a strange question. Anyway, he kept pushing his way through the crowd, yelling Claudia Cohen's name the whole way, until he got to the front of the crowd and inside."

Why in the world would this man be yelling the name Claudia Cohen? The fact is that Ronald Owen Perelman, the 42-year-old man in the dark business suit, is easily rich enough to buy the Ziegfeld Theater if he wanted to. He could sit there all by himself and never have to worry about hordes of unruly moviegoers. He could have produced *Body Double* and had a chair on the set with his name hand-painted on the back. As it is, he owns a company called MacAndrews & Forbes Holding, Inc., which owns the Technicolor business that gives the movies their true color.

But Ronald Perelman does not like to shout his own name. He used the name of Claudia Cohen because she was his girlfriend—she's now his wife—and because she was with him that night. Claudia Cohen is known to most New Yorkers as a gossip reporter for Channel 7's *The Morning Show,* and before that as the mistress of the "I, Claudia" column in the *Daily News,* and before that as the editor of "Page Six" in the *Post.* Hers is obviously an appropriate name to shout at a movie screening.

Ronald Perelman would seem to prefer that no one ever utter his name. He would rather that no one know the details of his personal life—slightly shadowed, as it is, by a painful affair that led to a messy divorce, and exaggerated, a he insists it is, by his association wit show-biz celebrities and Hollywoo executives ranging from Elizabeth Taylo to Lew Wasserman, the chairman c MCA. Perelman would also prefer th no one know his financial status. For th reason, most of his empire is privatel held, escaping public scrutiny. And h would like it if no one knew exactly ho he lived—his corporate headquarter which doubles as his home, is off-limi to the press. He would prefer to be businessman no one talks about, a fa no one recognizes, with a past no one r members.

In recent weeks, he was trying to ke a low profile behind a Fort Lauderdal based supermarket and retail cha named Pantry Pride as he fought to b Revlon, perhaps the world's best-kno cosmetics firm, for close to $2 billion cash. But Perelman is learning that i hard to be invisible with $2 billion in hands. And now that he's managed win Revlon after a protracted battle, will immediately be ranked among nation's foremost takeover titans—m like T. Boone Pickens, Carl Icahn, a Saul Steinberg—whether he likes it not. Enormous deals will come to h from all over. The spotlight will focus him. He will keep trying to push his v



In his office at home.

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PHOTOGRAPH BY EDDIE ADAMS

STRAIGHT TALK: *With the Revlon takeover, Ronald Perelman is sending the business world a simple message: "I can put my hands on $2 billion," the message goes, "and I'm going to spend it."*

through the crowds, yelling someone else's name, but it will not work. Everyone will know who he is: Ronald Perelman, the rich new kid on the block.

THE NAME RONALD PERELMAN was nowhere on the 1985 *Forbes* magazine list of the 400 richest people in America. "I don't think I've ever heard of him," said Harry Seneker, the *Forbes* senior editor who heads the Forbes 400 project, which has three full-time researchers combing the country for possible candidates. "Of course, it's possible to miss somebody who's private and who wants to stay private." Seneker went on to explain that many takeover types don't qualify because so much of their wealth is in the form of leveraged assets and therefore is not really considered *money* in the *Forbes* sense of the word. (This month, though, the magazine ranks MacAndrews & Forbes number 98 on a list of the country's 400 largest private companies.) "I guess we'll check him out for next year," Seneker said, with what sounded suspiciously like a groan.

However you consider the stuff that Ronald Perelman has amassed in the two decades he's spent in business, he has accumulated quite a lot of it. One close friend, an investment banker who has advised Perelman on many of his deals, estimates his net worth at more than $100-million. Another adviser argues that that figure is probably low, given Perelman's sole ownership of a company with annual sales of $750 million.

Now, with the Revlon takeover, Ronald Perelman is sending the business world a simple message: "I can put my hands on $2 billion," it goes, "and I am going to spend it."

But it's important to remember that Ronald Perelman was not trying to buy Revlon. Pantry Pride, which is controlled by Perelman, was trying to buy Revlon. And for all the bids and counterbids and press releases and legal actions of the last three months, one got the distinct feeling that Revlon simply did not want to be bought by a company with the somewhat downscale name Pantry Pride. Some people have speculated that this is the reason Revlon's chairman, Michel Bergerac, spurned Pantry Pride's friendly bid to buy his company and referred to Perelman as a "bust-up artist."

But whatever anyone may think of the name, without Pantry Pride, Perelman could not have bought Revlon. The supermarket chain is rapidly disappearing; Perelman has spent the last several months trying to sell off most of the company's assets. The cash from those sales, along with another $700 million in Pantry Pride junk bonds, gave Perelman a large chunk of the $1.8 billion he needed to buy Revlon's outstanding shares. Much of the rest comes from a bank commitment.

A week before he won the fight, Ronald Perelman said that the name Pantry Pride will disappear after his company takes over Revlon.

And that is when he will begin what might impertinently be called the Ronald Perelman Strip.

PERELMAN IS ON HIS WAY TO becoming the preeminent Wall Street Stripper. He does to companies what some young women do to themselves in Times Square—remove the outer layers, then emphasize the most appealing parts. Perelman doesn't really buy a company to own it all; he keeps what he wants and gets rid of the rest. He has been a stripper ever since he began making acquisitions in the late 1970s—and has come to be known as one of the most successful strippers in the business.

As a stripper, Perelman accomplishes two basic goals. He gets back a lot of the money that he spends on the purchase of a company. He also rids himself of all parts of a business that he either doesn't feel equipped for or isn't interested in running. He's not the first to operate this way, but Perelman seems to be making an exclusive practice of stripping. And, so far, he has turned out to be one of the smartest, sexiest strippers in the business—with a string of slimmed-down, successful companies in his empire to prove it.

In Revlon's case, Perelman said during the takeover fight that he wanted to keep the cosmetics business and strip away the rest of the company—which includes six other divisions, selling products that range from drugs to Tums to hospital diagnostic products. All told, Revlon's revenue last year came to $2.4 billion, of which $1.1 billion came from cosmetics.

"He's an opportunist—and I mean that in the nicest sense," says Martin Davis, chairman of Gulf & Western Industries, which once owned Consolidated Cigar, a company that Perelman bought last year for $124 million. "He's astute enough to know what will work and what won't."

Revlon liked Perelman's idea so much that it went out and found someone else to do almost the exact same thing. Last month, Revlon announced its response to Perelman—a leveraged buy-out proposal. The company's management would take Revlon private, paying for the purchase by selling off major segments of the company's business. Revlon's plan involved giving Bergerac, the chairman, continued control of Revlon once it went private. Public pressure forced Bergerac to withdraw from the deal; still, Bergerac has wound up with $35 million in severance and options as a result of the Pantry Pride takeover.

Revlon found a friend to help take Perelman on in battle—a New York investment firm named Forstmann Little & Company. Revlon knew that Perelman would probably keep raising his offer until every opponent had crawled away, broke and exhausted. So the company tried what's known as a "lockup"—meaning that it gave Forstmann Little ar exclusive option to buy two parts of the Revlon business for what appeared to b a bargain price of $525 million. If Forstmann Little had kept this right, Perelma would have lost the one thing he neede from Revlon—the necessary companie to strip.

Perelman fought back by going t court, charging that such lockups de prive stockholders of the best availabl price for their shares. Pantry Pride, afte all, had consistently offered the be price—reaching a high of $58 a shar compared with Forstmann Little's to offer of $57.25.

A fortnight ago, Perelman won his ba tle through a shrewd combination of l gal and financial strategies. The Del ware Supreme Court upheld his co tention that the lockup option wasn't fa to Revlon's shareholders, and the fre market principle allowed Perelman lock up his own deal at the $58-a-sha price. At a board meeting last wee Bergerac resigned as chairman a chief executive officer of Revlon, a Perelman was elected to fill the positions.

With legal fees, debt refinancing, a severance costs added in, the Revlon pu chase leaves Pantry Pride with a total l estimated at around $2.7 billion—mo than anyone originally thought Revl would be worth. So Perelman's need strip the company of essential assets a pears to be more important than eve he may even be forced to sell the cosmetics business and hold on to one of the less glamorous divisions.

"Once we're inside the company, then we'll be able to look carefully at all the assets," Perelman said in a brief interview after he won the Revlon battle. As for his desire to avoid selling the cosmetics line, he said, "that has always been our position."

The situation is complicated by the deals Revlon made during the takeover battle to sell pieces of itself to others. Forstmann Little was involved, and an investment firm named Adler & Shaykin led a group that was going to buy the cosmetics business for $900 million. Now that Pantry Pride has come away with the company, it's not clear which of those deals—if any—will have to be honored. Nor is it clear whether Pantry Pride could afford to hang on to Revlon's most valuable assets even if it wanted to. There's plenty of motivation to sell; one news account estimated that Pantry Pride could recoup almost $2 billion by selling most of Revlon—though, according to that report, such a sale would leave Pantry Pride with only its prescription-drug and blood-analyzer businesses.

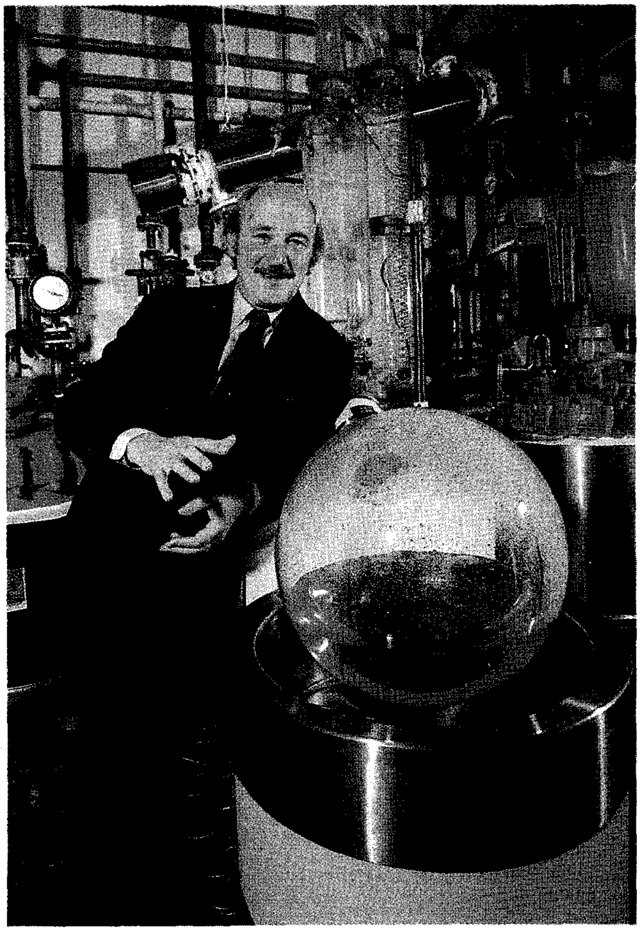
All this talk raises a disturbng question for Perelman: Will he be able to strip Revlon the way he wanted to—down to the ore business of cosmetics? And if he can't, will the battle have been worth the price? "I hink the price is a fair one for hareholders," Perelman said, and a fair one for us."

Revlon put a similar public ace on the deal. "We're big oys," said Roger Shelley, Revon's spokesman, the day of the elaware court ruling. "Someody's gotta win, and somebody's gotta se. But in the end, I think the shareolders really won." That's a delicate ay to avoid saying that Pantry Pride ally won.

RONALD PERELMAN AND I met over a glass of iced tea at the Post House restaurant a few weeks ago. The restaurant happens to be next door to Perelman's townuse, on East 63rd Street near Madison, d was chosen because he did not want be interviewed inside his home, which s been described by one visitor as ewish Georgian." The ground rules of e interview were that I would restrict r questions to business matters.

The reasons for this skittishness had little to do with the business developments that have led the outside world to take a sudden interest in him. Mostly they had to do with the subject Perelman doesn't want to discuss—his personal life. "His past really doesn't have much to do with who he is today," says one friend. "He's changed a lot. He's happily married. All that other stuff is over."

The "past" the friend was talking about doesn't really include Perelman's formative years or his start in business. He grew up in comfort in Philadelphia, the son of Raymond Perelman, who owns Belmont Industries, a relatively small metal-fabricating firm. Ronald started sitting in on board meetings when he was still in elementary school. He attended the Haverford School, outside Philadelphia, and then went to the University of Pennsylvania—where, coincidentally, Claudia Cohen was a student some years later.



OLD GUARD: *Michel Bergerac lost the fight for Revlon.*

Perelman studied at the university's Wharton School and left in 1966 with an M.B.A.—and a rich wife. Faith Golding, whom he married when he was 22 and she was 18, came from a New York real-estate family. After finishing school, Perelman worked for his father's business, where he stayed until 1978.

With his first big move in the business world—the 1978 purchase, for $2 million, of 40 percent of a jewelry retailer and distributor named Cohen-Hatfield Industries—he showed signs of the stripper he was to become. He recognized immediately that Cohen-Hatfield's value to him was as a shell, and two years after the purchase, he used Cohen-Hatfield to buy a seemingly faltering company named MacAndrews & Forbes for $45 million. In those days, MacAndrews & Forbes—a supplier of licorice extract and chocolate—was considered a victim of the upheavals in Iran and Afghanistan, where much of the world's licorice came from. But Perelman found additional good sources of the product in other, more stable areas, and managed to turn the troubled company into a profit center in just a few years.

Those first successes propelled him into a series of acquisitions that followed the same familiar pattern: Find a company with good cash flow and an undervalued product, buy the company, strip away all the product lines that don't fit, and build up those that do. He paid $108 million for Technicolor and got rid of everything but the color-processing business, which had a steady cash flow. He bought Consolidated Cigar and Video Corporation of America, which makes home videocassettes, and, again, focused on their core businesses.

A closer look at the Technicolor purchase shows how the stripping process works to Perelman's benefit—and to the surprise of people who think the company involved is a loser. When Perelman bought Technicolor, it had been on the block for years; nobody wanted to take a gamble on it. But shortly after the deal was closed, Perelman began a series of sales that he claims have significantly recouped his investment. He sold off five divisions—including a chain of one-hour photo stores—for about $60 million. He's in the process of selling off some real estate for $8 million. And, perhaps most important, he has changed the perception of Technicolor on Wall Street and in Hollywood to that of a winner, thus guaranteeing its continued domination of the business it knew best anyway—color processing.

Perelman sees his method as more than mere stripping, though. As he explains it, the selling off of unwanted divisions allows him to concentrate the company's efforts on the fundamentals of the business and rid it of unproductive attempts at diversification. In a way, the

ograph by Enrico Ferrorelli/Dot.

CELEBRATING: *They were married at Perelman's house, and the guests included Liz Taylor, Steve Rubell, and Roy Cohn. "It knocks me out that God made a couple this compatible," Cohn said.*

process is the opposite of the diversification other industries—such as energy and steel—have gone in for to preserve profits in recent years.

"I think we've defined a strategy of seeking out companies with certain basic common characteristics," Perelman says. "They're all basic cash-flow generators, where the cash flow is free from fad, fashion, or styles. . . . We won't look at fashion companies. We won't look at retailing chains like Macy's. We won't look at anything that's high-tech-oriented or fad-oriented."

THE PEOPLE WHO lower their voices to talk about Ronald Perelman's past are usually speaking of the painful way Perelman's public life really began—in April 1983, shortly before he met Claudia Cohen and just as his marriage to Faith Golding was ending in divorce.

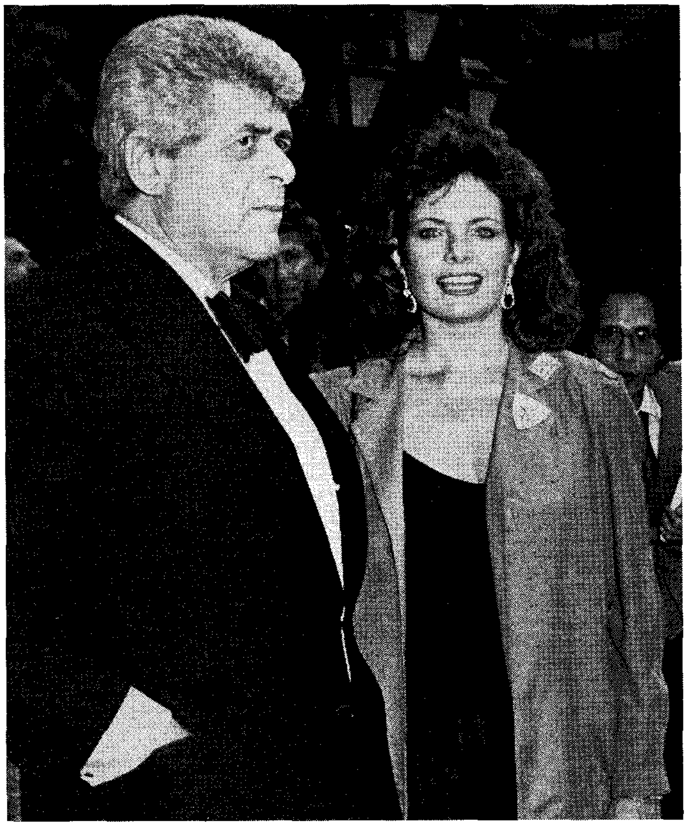
Big-business men get divorced all the time, and the details almost never show up in the newspapers. What made Ronald Perelman's divorce unusual is that when he first married Faith Golding, he was a rich, but not enormously rich, man; when the marriage fell apart, he was enormously rich. Faith Golding thought that her husband had misused money that had come from her own family fortune, and she made that contention a fundamental part of her divorce action. She even went to the Securities and Exchange Commission, claiming partial ownership in the empire Ronald Perelman had built.

Golding hired lawyer Stanley S. Arkin and sued for divorce on grounds of adultery—citing her husband's affair with a local florist. An affidavit in the divorce action alleges in detail how the couple—followed by private detectives hired by Golding—kissed in the back of his limousine on the way to secret breakfasts at places ranging from the Algonquin to the U.N. Plaza Hotel. According to Golding, she first discovered the affair when a bill for a Bulgari bracelet came to their home—a bracelet that Golding knew nothing about.

The florist "has been the recipient of at least $100,000 worth of merchandise and services purchased by Mr. Perelman," the affidavit charged, "including Bulgari jewelry, a 1982 Mercedes-Benz, expensive clothing and air transportation to London, Amsterdam, Rome, Geneva, Paris, Zagreb and various other exotic locales." The document went on to claim that Perelman financed some of these purchases with money he "wrongfully diverted from First Sterling Corporation—an entity whose shares are beneficially owned in their entirety" by Faith Golding.

Perelman vigorously denied the charges—and used Roy Cohn as part of his legal team. Cohn, who has known Perelman for many years and has represented him on a number of legal matters, did not respond to requests for an interview.

After all the commotion, the proceedings ended rather quietly last year in a settlement that, according to one source, included roughly $10 million for Golding, plus support for their four children. The former Mrs. Perelman still lives in the apartment they shared at 740 Park Avenue. Perelman's relationship with the florist ended.



MATCHMAKER: *Dennis Stein, on the town with Dixie Whatley.*

'CLAUDIA COHEN (REMEMBER 'I, Claudia' in the *Daily News*?) is hunting for a kind, middle-aged tycoon as a 'very special friend' and doesn't know where to look," reported a gossip columnist in *The Village Voice* on January 4, 1983. "She rejected the suggestion of Asbury Park. Claudia's had it with actors and narcissism. Are you listening, Albert Finney?"

Ronald Perelman was listening. Two years later, on January 11, 1985, he and Claudia Cohen were married in his townhouse, one year to the day after they were introduced by Dennis Stein at Le Cirque, where Claudia was lunching with her mother. The couple married with the blessing of an Orthodox rabbi under a *chuppa* made of dogwood trees, with a guest list that included Elizabeth Taylor and Stein, her fiancé at the time; Palladium impresario Steve Rubell; former *Interview* editor Bob Colacello; Cohen's friend and fellow journalis Cyndi Stivers; and Roy Cohn

"It knocks me out that Go made a couple this compatible," Cohn said of his friends wedding.

Several months later, th couple held a reception at th Palladium, paid for by Clau dia's parents—her father i Robert Cohen, the head of Hudso County News Company, a distributor books and periodicals. There was a si down dinner on the dance floor and m sic provided by the Pointer Sisters.

"It was a truly incredible event," sa one of the guests. "Here was this hu nightclub done over in the most beautif flowers you've ever seen. First there w a reception upstairs in the Mike To Room. Then everyone went down to t dance floor, where waiters in tuxed served a delicious dinner to all these pe ple seated at elegant tables. I mean, the were powerful people—Ronnie had U.S. senator sitting at a table with t chairman of the board of a Fortune 5 company.

"The best part—if you were under years old—came when the entertainme started. There's nothing like getting up dance and having the Pointer Sisters *ri*

Photograph by Ron Gal

there, singing 'Jump' for your personal pleasure."

The couple flew to St. Moritz for their honeymoon, staying at the Palace Hotel, where they had two full-time ski instructors.

Yes, Claudia Cohen had found her tycoon. And her friends seem to take considerable pleasure in pointing out that her new husband isn't really middle-aged yet. Ronald Perelman had found an entrée to the New York social whirl. The only real price he had to pay was his presence in the gossip column his new wife had once edited herself, "Page Six."

"Actually, Ronald Perelman and Claudia Cohen are the perfect 'Page Six' couple," says one journalist who has covered him. "They're not famous enough for Liz Smith and not fancy enough for Suzy, but they're just Hollywood enough for 'Page Six.' "

There's a seeming paradox here: Why would someone who insists he's deeply shy about his personal life marry a gossip—a woman who makes her living probing the personal lives of others? It was not possible to raise this question with Claudia Cohen, because she failed to respond to repeated phone calls.

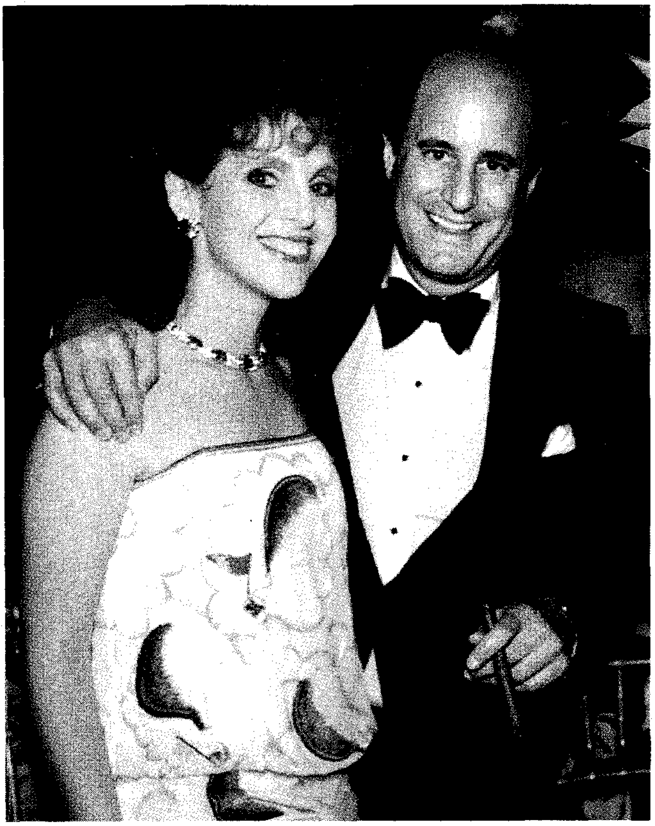
THE MOST OBVIOUS reason for Perelman's Hollywood hobnobbing is his ownership of Technicolor. However, erelman acknowledges that e doesn't usually run his usinesses in a hands-on ay; thus, his friendships ith such Hollywood figures s Lew Wasserman and Mar- n Davis suggest a personal interest in at world.

"He likes to go to the Academy wards, to have an important place in e movie industry," one friend of Perel- an's says. "Wouldn't all of us rather hang t with movie people than with invest- ent bankers?"

Then there is Dennis Stein—now and obably forever best known as the rmer Mr. Elizabeth Taylor-to-be. Stein s been given the title "consultant" to chnicolor, but what he does for the mpany is somewhat of a mystery, one which he wouldn't shed any light. "I ve no comment on your story" is all ein would allow before hanging up on reporter requesting an interview. A relman spokesman says that Stein is sponsible for many of Perelman's ollywood ties, but admits, "I don't really ow what he does for the company."

At the time of Perelman's marriage to Cohen, Stein was deep in the throes of his Taylor entanglement—and stories swirled around town about the two couples' double-dating. Now that the Taylor romance is over, Stein has been spotted with another glitzy friend, this one with the improbable name Dixie Whatley. She's the New York–based reporter for *Entertainment Tonight* who has also recently started to contribute once-a-week pieces to Claudia Cohen's TV outlet, *The Morning Show.*

Outside Hollywood, Perelman counts many powerful businessmen and politicians among his acquaintances. Andrew Stein, the City Council president-elect, is a close enough friend that last month Perelman threw a fund-raising bash at his townhouse for Stein's campaign. A number of heavyweights attended, including George Steinbrenner, *Village Voice* owner Leonard Stern, and Shirley MacLaine.


ALL SMILES: *Perelman with his new wife, Claudia Cohen.*

But Perelman spends the most time these days with people he has been working with on the Revlon deal—the lawyers, executives, investment bankers, and other private allies who have advised him on battle strategy.

At the head of the legal team is Donald Drapkin—a takeover lawyer for the booming firm Skadden, Arps, Slate, Meagher & Flom, and widely considered one of the hottest young lawyers in a red-hot field. "The fact that Don Drapkin is working for Ron Perelman is more of a compliment to Perelman than it is to Drapkin," says a Wall Street executive working for Revlon in the takeover battle. Drapkin and such friends as investment banker Steve Schwarzman, late of Lehman Brothers, now of the Blackstone Group, filled the tables at Perelman's sedate bachelor dinner at La Côte Basque last year.

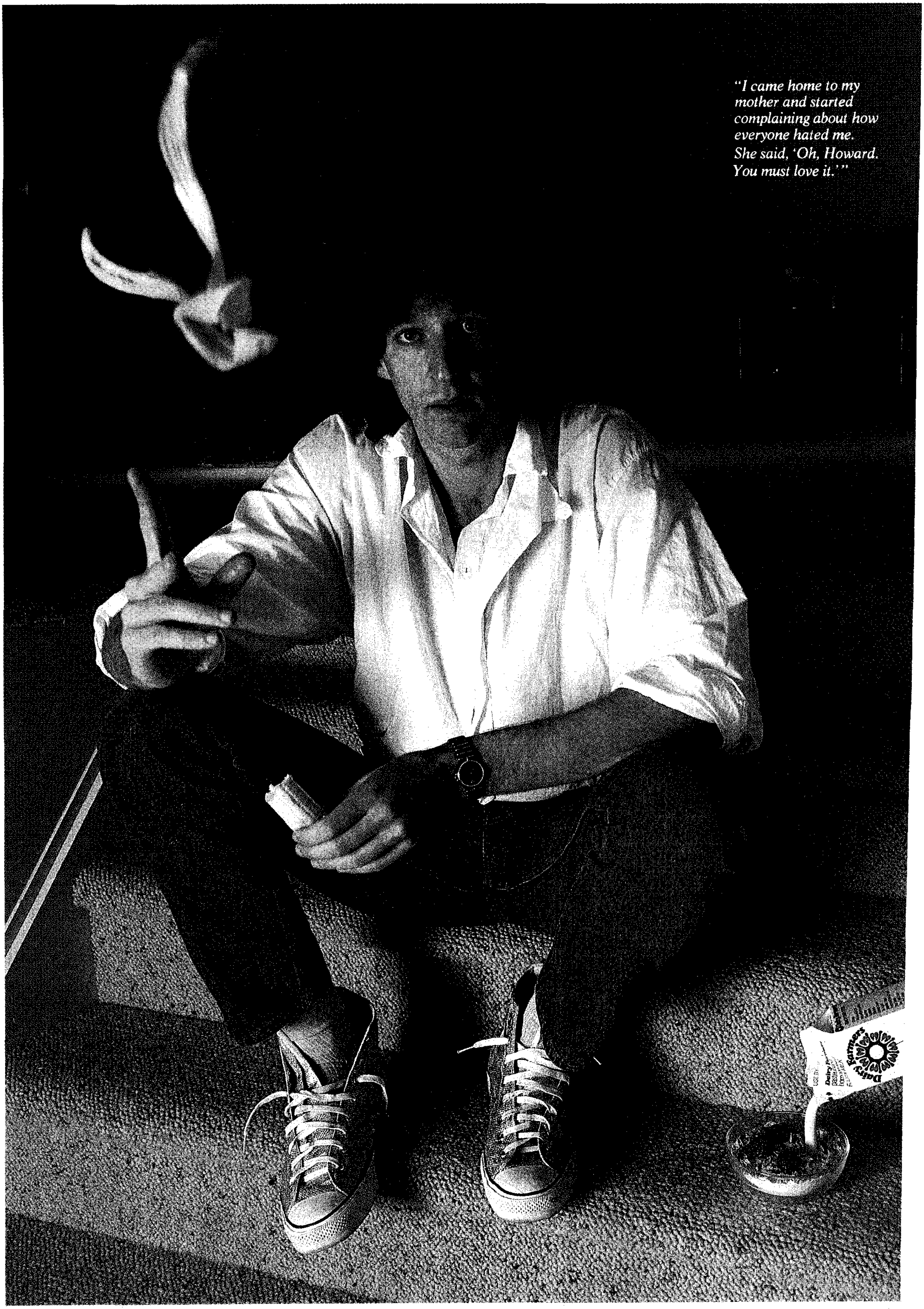
Perelman is not the type to spend the night out with his buddies. Claudia Cohen is his preferred escort, and he is likely to be seen on her arm at any number of public events. He goes with her to movie parties and screenings—they were spotted at the *Beverly Hills Cop* and *Cotton Club* premiere parties last December—and on frequent trips abroad. He told the *Times* in August that his idea of a good time is to be in bed by 10 P.M.; but whether for business or other reasons, he has been known to make phone calls to subordinates at 1:30 in the morning.

Perhaps the only aspect of his private life that everyone agrees on is his intense commitment to Judaism. He keeps a strictly kosher home and will not work at all on Saturday. A few weeks ago, he traveled to the bar mitzvah of Drapkin's son, in New Rochelle; unlike many of the guests, Perelman arrived early enough to attend the service as well as the party afterward.

As a member of the Fifth Avenue Synagogue, Perelman is a generous contributor and frequent worshiper. Roy Cohn has told the story of how, at a State of Israel dinner one night, things were going rather slowly until Perelman pledged a gift of $100,000.

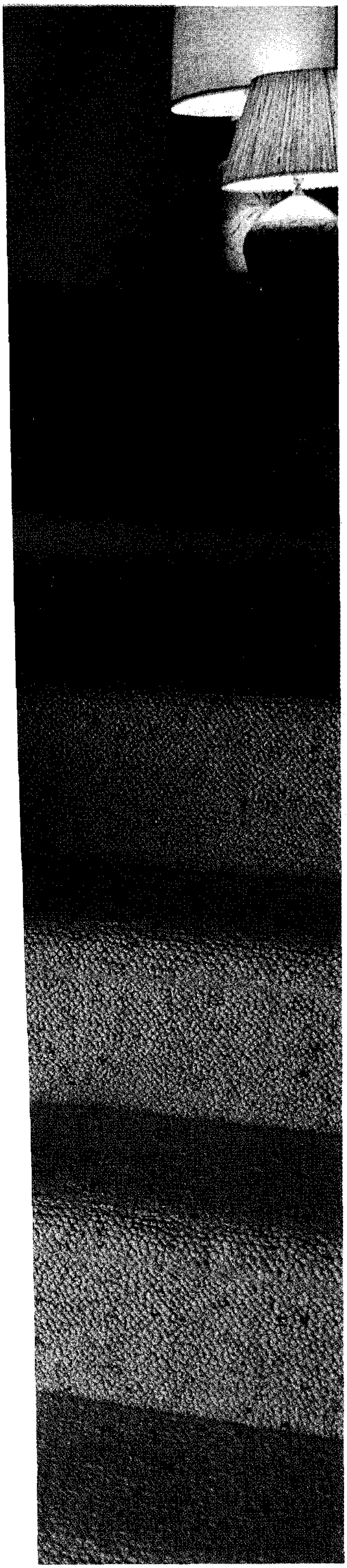
RONALD OWEN PERELMAN IS standing on the street in front of the Post House restaurant in crisp white shirtsleeves, ignoring for a moment the sharpness of the cold air. In the bright sun of a fall afternoon, it is possible to see Perelman clearly for the first time.

"I don't know," he says, looking toward his house. "These get harder every time I do them, I don't know why." He's referring to the process of talking about himself, answering questions, revealing facts and ideas to a public he can't see. He's uncomfortable because he understands what I am doing—acquiring something, stripping away what I don't need and keeping the rest. A stripper doesn't like to be stripped by anyone else. ▬



"I came home to my mother and started complaining about how everyone hated me. She said, 'Oh, Howard. You must love it.'"

PHOTOGRAPH BY MARIA ROBLEDO



HOWARD STERN JUST WON'T SHUT UP

RADIO'S BAD BOY IS BACK • BY JAN HOFFMAN

HOWARD STERN, RADIO'S consummate bad boy, was spending a lot of time around the house, a six-foot-five ostrich on the prowl, bristling with unfocused energy. Sure, he took the occasional meeting, did some writing, worked out, meditated, did the Alexander technique to improve his posture. But mostly he looked for people to insult.

"I'm reverting back to the person I used to be," he said the other day. "I'm obnoxious with the people I see. Even Alison, my wife, is getting annoyed. I keep asking her what her cup size is."

Until recently, Howard Stern insulted the world. He was the top-rated afternoon-radio personality in the New York adult market: Each week, more than a million people, many of them trapped in cars during rush-hour traffic, listened to his wild-eyed, caustic, take-no-prisoners humor. Stern had heard WNBC was charging sponsors as much as $850 a minute for a spot on his show, and he once figured out on the air that he earned the station $38,900 a day, $192,000 a week, and $9 million a year. (WNBC will not comment on Stern's arithmetic.) On Monday, September 30, shortly before Howard Stern was to go on the air, WNBC fired him.

Stern said the firing, which came suddenly, mystifies him. Indeed, no single incident seems to have prompted the decision, and there had been ample signs that WNBC was happy with him. At the beginning of 1985, Randy Bongarten, the president of NBC's radio division, ripped up Stern's contract and wrote him a new one that at least doubled his salary and included many bonus incentives. Bongarten was also the man who fired Stern. Despite persistent rumors that NBC network brass or even RCA board members were behind the decision, the radio management team insists that it was entirely responsible.

At first blush, the Stern firing appeared to be a mystery unprecedented even in the turbulent world of ratings-crazed broadcasting. A mystery, that is, if you never listened to his show.

Comparing Stern to Don Imus, the station's grand old boor in the morning, Kevin Metheny, a former WNBC program director, says, "In personality radio, Don Imus discovered the Mississippi River. Then Howard Stern went off looking for Mars." Every weekday from 3 to 7 P.M., Stern and his gang—including news announcer Robin Quivers and writers Fred Norris and Al Rosenberg—giggled through a rambling afternoon punctuated with bad jokes, pre-recorded skits, live interviews, and the detritus of casual radio-biz chatter. If Stern was feeling par-

BLACK HUMOR: *Stern would joke about AIDS fears, Ethiopia, and Josef Mengele, and play the actual hot-line message of the Ku Klux Klan. Live in the studio, he even force-fed an anorectic woman.*

ticularly expansive—or had to run to the bathroom—he might play a record or two. To his guests and callers he was belligerent, defensive, whiny, neurotic, boastful, incisive, sophomoric, sardonic, cruel, and often brilliantly hilarious. He'd ask nasty, naughty, slicing questions—the ones that 99 percent of the civilized world is too civilized to ask but is just dying to have answered. And on behalf of every listener who had ever endured a boss, Stern blithely excoriated his own on the radio, branding Kevin Metheny "Pig Virus."

Performers talk about knowing exactly the longitude and latitude of the point they may not cross; in Stern's mind, those coordinates kept receding. Take his Friday feature, "Dial-a-Date"—his own free translation of *The Dating Game*. In late August, for example, he took calls from "bachelorettes" only, on behalf of a young lesbian named Jennifer. "So, what's your cup size? Are you wearing crotchless panties? Do you get into that golden-showers stuff? Who's your favorite actor—Charlie the Tuna, Dick Van Dyke, or Butch Cassidy? Tell me about your first lesbian experience—c'mon, I wanna hear details!" He whined, he pleaded, he cajoled. The women were laughing on the air, almost audibly blushing, and bringing forth stories of stoned assignations at 4 A.M. ("Marijuana leads to lesbianism," intoned Stern) and drunken seductions on the N train ("Alcohol leads to lesbianism—if you drink, don't dyke," he cautioned).

On occasional Thursdays he did "Not for Goyim Only," starring Rabbi Murray Kahane and his lovely wife, Bernice, of Temple B'nai Vegas in Atlantic City, who commented on such topics as Jewish pornography ("Debbie Does Yeshiva," "The Devil and Miss Cohen"). Stern would joke about AIDS fears, Ethiopia, and Josef Mengele, and play the actual hot-line message of the Ku Klux Klan. Live in the studio, he did a faith-healing with an eighteen-year-old paraplegic man, and force-fed an anorectic woman.

The real mystery about Howard Stern, then, is not why he was fired but how he lasted at WNBC for as long as he did.

IN THE SUMMER OF 1982, WNBC WAS hurting. Don Imus's morning talk show was wildly successful, but the afternoon music show was in eleventh place in the local market. So Bob Sherman, then the executive vice-president of NBC stations, and Dom Fioravanti, WNBC's general manager, went shopping for an afternoon man who could, as Sherman put it, "apply the *coup de grâce* to the New York market."

They found him flapping his gums weekday mornings in Washington, D.C., provoking tempers, grabbing headlines, and quadrupling his audience. When Howard Stern came to DC-101, an album-oriented AM-FM rock station, it was struggling to get out of the ratings basement. DC-101 also hired Robin Quivers to do the news, and let Stern bring in his old friend Fred Norris to write and produce comedy bits. Keeping the music to a minimum, Stern began to develop the outrageous show that he would perfect in New York. Fourteen months after he landed in Washington, his was the third most highly rated morning show in the city, and *Washingtonian* magazine called him the year's best disc jockey.

Sherman, now president of the advertising agency Della Femina, Travisano, Sherman & Olken, says that WNBC knew what it was getting into when it went after Stern. In fact, management brainstormed to devise a strategy to handle its newest high-strung thoroughbred. It was Sherman who suggested that WNBC not bring Robin Quivers and Fred Norris to New York along with Howard.

"We wanted Howard without his aides-de-camp, so he'd be as naked and vulnerable as possible to good management," he says.

When Stern arrived in New York, his new bosses sat him down and spoke such words as "guidelines," "restraints," and "restriction." He was informed that he was at WNBC, and told to lay off sex and religion, to speak at intervals no longer than two and a half minutes, three times an hour, and to be respectful to newscasters and the traffic reports.

In his first month on the air, Stern (who had persuaded the brass to let Fred Norris join him) did a bit called "Virgin Mary Kong," about God's new video game, in which a bunch of guys kept chasing the Holy Mother around a singles bar. Fioravanti immediately suspended him for a few days.

"This is going to be different than I thought," Kevin Metheny recalls musing at the time. Bob Sherman had already left radio for the advertising business, and the burden of Stern had fallen largely to Metheny and Fioravanti.

"Howard and I began to sense that we had disparate visions, and we were each resolved that we were correct," says Metheny, who has lost track of the number of times he rushed into the studio, screaming at Stern, "Never do that again!"

Stern began campaigning to get Robin Quivers on his team, but NBC balked. "I was crying, ready to kill myself," says Stern. "I thought I'd gotten myself in with the biggest bunch of idiots! How could they break up my act? I kept wondering why they hired me in the first place." The battle between Howard Stern and WNBC was joined.

DURING THE FIRST YEAR and a half, things went from worse to abysmal. Almost daily, Fioravanti and Metheny would sit Stern down to two-hour meetings, trying desperately to agree on changes. "Howard's a little cynical about the ability of people who don't do what he does on the air to tell him how to d something," says Sherman. Metheny began giving Stern frantic hand signals t cut him off when he talked over his limit He even resorted to shutting off Stern' mike and using the seven-second delay Once, during a show, he threw a tele phone at Stern.

Miserable, Stern and Quivers, who ha finally come aboard, each gained abou 50 pounds (which they've since lost), an a newscaster remarked on the air tha Stern had the hips of a childbearin woman. "I was begging them to let m out of my contract," Stern says, "but the something told me to shut up and wa them out—they'd leave first." In th short run, he was right.

To management's surprise, the sho began to find an audience, and ratin began to climb. Metheny, who compar negotiating with Stern to "an emotion ly combustible chess game," concedes retrospect that many of Stern's ide about radio were right. "As time went his program worked in spite of ever thing we'd believed," he says. "We' come to recognize that some radio pe sonalities can be compelling enough break the rules."

By January 1984, Metheny had left t station to become the vice-president VH-1, the adult contemporary-mus video channel, and Dom Fioravanti h become senior vice-president and ge eral manager of MTV. WNBC's new ge eral manager was Randy Bongarten man Stern would describe shortly bef his firing as "one of the greatest peo who ever lived." Bongarten called Ste into his office and told him, "Okay, do your act. Just be yourself."

HOWARD STERN HAS shrewd blue eyes, a sharp beak, and a receding chin. He's 31, has been married to the same woman for nearly eight years, and is the adoring father of a toddler and the owner of a house on Long Island with four bedrooms, a den, and a living room. He jogs and works out regularly, and follows an obsessively healthy, humorless diet. Until recently, every day at around 12:30 P.M., a limousine would drop Stern, Quivers, and Norris off at WNBC, where they'd engage in furious writing sessions. Promptly at 2:37 P.M., Stern would close his office door and meditate. By 3 P.M. he was ready. Howard Stern would then strip off his adult disguise and devolve into his true self: the ten-year-old kid who told dirty stories around the fire at Camp Wel-Met in Narrowsburg, New York.

In early September, during a talk in his WNBC office, Stern said, "I'm most comfortable when I'm on the air. I'm uncomfortable otherwise. I'm paranoid. I'm not the healthiest person in the world. If I ever told a shrink what was in my head ... I'd like to be relieved of the guilt, the head trips.... I'd like to be a Protestant."

Ben Stern, a recording engineer, and his wife, Ray, raised Howard and his older sister, Ellen ("She's blond—my parents said I was adopted, but I think they're joking," says Howard), in Roosevelt, Long Island, which had become a predominantly black middle-class suburb when Stern got to junior high school. He was an indifferent student, but already a rabid entertainer, ravenous for attention, applause, and laughter. At hirteen, he was performing sex shows with marionettes for his friends. He was also becoming rather confused about his own ethnic and racial identity.

"Whenever you're on the outs, you want to be in," he says. "Being Jewish is a pain in the ass sometimes. I was totally out of my culture. I wanted to be black in he worst way then."

The Sterns finally moved to the white uburb of Rockville Centre, where How-rd became an angry, lonely adolescent. He'd been a white kid in a black crowd, nd now he was a Jewish kid in a largely olish Catholic and Wasp community. He dourly observed the student political ctivity of the late sixties and early seven-es, and chose to go to Boston University because I heard it was an excellent lace to pick up women." While at B.U., e met his wife, Alison Berns.

He was also thrown off the radio sta-on there, for doing a bit called "God-lla Goes to Harlem." From Boston he ent to WRNW in Briarcliff Manor, then to WCCC in Hartford, and on to Detroit's WWWW, before landing in Washington.

"He always knew he'd be real big," says Alison Stern, a 31-year-old clinical social worker from Newton, Massachusetts, who speaks with the Long Island accent that her husband has dropped. "Howard was always made to feel that he was special. He doesn't need to be the life of the party, but he needs to be famous. When he's not performing, he's rarely on—he's a real stick-in-the-mud."

One afternoon, Alison went shopping in Manhattan and decided to visit Howard for the first time during his program at WNBC. She was startled by what she saw: "He was in a trance, in his own world. I wanted to connect with the person I usually connect with, and I couldn't. His eyes looked so different—I had to turn my back on him and connect with the voice I'd hear on the radio."

NEWLY UNLEASHED TO JUST be himself in January of last year, Howard Stern attacked the airwaves with a ferocious joy. He was intensely ambitious, and now especially eager to prove himself. His ratings skyrocketed. "Howard never performed better than he did when Randy was general manager," says Bob Sherman. "Howard had a terrific amount of respect for Randy."

As the ratings grew, so did the hate mail. ("You can read it if you don't mind getting crayon all over your hands," says Stern.) Protests poured in from many organizations. "Within a period of about two years, we had more complaints about Howard Stern than about any other single individual or incident in years," says Carol Lister, director of the New York City regional office of the Anti-Defamation League of B'nai B'rith. The ADL, which compiled a bulky Stern file, in turn complained often to WNBC and was told that Stern satirized rather than endorsed bigotry. "We said that a listening audience isn't quite as sophisticated as you think," retorts Lister.

The Federal Communications Commission's Complaints and Investigations Branch of the Enforcement Division had been getting calls about Stern ever since his Washington days; the New York office reports that he was one of the few radio personalities in the area they'd get complaints about. Ernie Johnston Jr., a syndicated columnist and former managing editor of the *Amsterdam News*, wrote several articles attacking Stern as a racist, and said he'd heard many protests about Stern's comments on black women. Lance Ringel of the National Gay Task Force, which also got complaints about Stern, went on TV last year to talk about Stern's AIDS jokes, which Ringel said were "sophomoric, insensitive, and, by implication, fed the public misinformation about the subject."

And on September 15, Pablo Guzmán, the "City Sounds" columnist for the *Daily News*, took Stern on: "The problem with 'humor' that uses racism and sexism without making a satirical edge clear is that it reinforces, rather than reduces, sexism and racism among the audience.... I've heard the remarks of approval made by redneck listeners in cars ... stores and bars when stuff like that comes out."

"People will think Howard is hilarious

STERN WITH BOGGS: *All trussed up with nowhere to go.*

otograph by Donal Holway.

THE OUTER LIMITS: *"The general manager said, 'You are not to talk over network news,'" says Stern. "So I did. He said to me afterward, 'I told you not to do that! Why did you?' 'Because it was there.'"*

until he says something that affects them," says Dale Parsons, Metheny's successor at WNBC. "Then they think he's not so funny anymore. *I* know it's all an act, but some people don't."

IN LATE AUGUST, THE STERN GANG was asked how long they thought NBC would tolerate their shenanigans. Fred Norris said, "From the beginning, I've always felt that they wished we were something that would just get up and go away." Robin Quivers, who's already had about four lives, including one as a nurse in the Air Force, burst forth with her silky, luxurious laugh. But Stern looked miffed. "Are you kidding? They'll tolerate me until the ratings go down."

He picked apart a large health salad while he talked. "People who perceive me as racist are racist themselves," he said. "I defy anyone to point out what I've said is racist. Eddie Murphy does Jewish stuff. I think our show *rejoices* in people's differences.

"In order to be a successful performer, you have to be yourself on the air. And there is a sensitive side of me that comes out on the radio, too. Once this kid called up and said he was a paraplegic. I said, 'No, from now on you're "into sitting." Hey, come on down, I'd like to do a faith-healing with you.' We had a great time—I even got him to apply for handicap license plates for me. It tickled him that someone could be jealous of him.

"Then I got 100 letters saying I was horrible. But the kid wrote and said it was the first time anyone kidded him and treated him as a real human being."

Near the end of the conversation, Stern spoke about how WNBC management was still trying to sit him down and teach him some radio manners.

"They'll say, 'You can't use that—don't discuss on the air what we've just said.' But I *have* to. The general manager said, 'You are not to talk over network news.' So I did. He said to me afterward, 'I told you not to do that! Why did you?' Because it was there! When I'm on the radio, I just can't be muddled down with what I can't do.

"Once, after these fights, I came home to my mother and started complaining about how everyone hated me. And she said, 'Oh, Howard. You create all of it. You must love it.'"

About a year ago, Randy Bongarten was promoted from general manager at WNBC to president of NBC's radio division. The station's new general manager was John P. Hayes Jr., a 36-year-old button-down company man.

"I used to meet with Howard and tell him, 'I trust you, you're responsible, but if you're thinking of something that's really outrageous, let me know and I'll figure out a way to do it,'" says Hayes. "Howard was far too clever, too naturally funny to have to rely on material that was there just for shock value. I'm not going to recite you chapter and verse. But some of it was offensive, as opposed to obnoxious. Of course, this is all subjective.

"So if you approach a personality with periodic meetings explaining what's acceptable and what isn't and why, then giving warnings is unnecessary. You're not dealing with a child here, after all."

ON MONDAY, SEPTEMBER 30, Howard Stern hobbled into work on crutches, having sprained his ankle over the weekend while jogging. He was flushed from a low-grade fever and didn't really feel like going on the air that day. John Hayes told him that Randy Bongarten needed to see him immediately.

"Randy's secretary looked so sad when she saw me that I said to myself, 'How nice that she has such compassion for my ankle,'" Stern recalls thinking just before he went into Bongarten's office to be fired for "conceptual differences." About ten minutes later, he hobbled out and assembled the gang, some of whom had already heard the news from Hayes. Then he, Quivers, and Norris took the limousine home.

During the next two weeks, WNBC was barraged with hundreds of phone calls and letters, 70 percent of which Hayes describes as supporting Stern. Though Hayes won't be specific, he allows that WNBC had lost a few sponsors and had to revise its afternoon advertising rates downward. Though it still hasn't determined what its new afternoon concept will be, WNBC has kept Fred Norris and Al Rosenberg on.

As for life at the station post-Stern, even Dale Parsons says sheepishly, "It's awfully *quiet* around here without Howard."

Though sympathetic to him, Stern's old bosses are not surprised by the firing. "Howard wrote his own epitaph at NBC," says Bob Sherman. "The firing was inevitable. He was doing stuff that just wasn't good radio."

Randy Bongarten won't comment on the firing other than to say that the decision involved separating his personal feelings from his professional judgment. But Kevin Metheny speculates that though Stern had indeed delivered the ratings he was hired for, his show was not sought by many blue-chip advertisers, and that despite ratings, a radio station still had to consider its public image.

"I found Howard very amusing on the radio when I wasn't responsible for what he did," says Metheny.

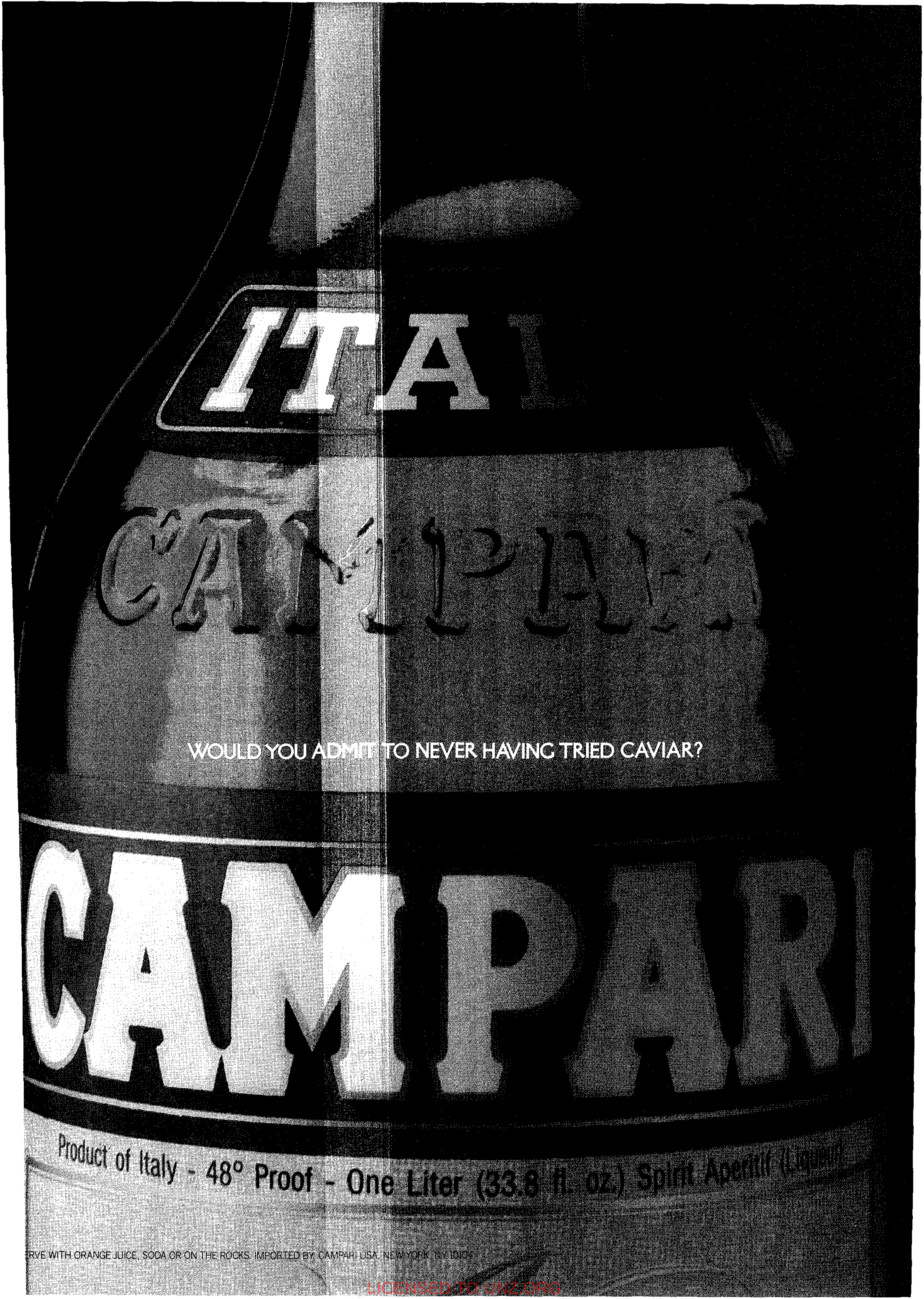
Stern spent five weeks at home, biding his time, thinking about the firing and about how much he'd like to be back on radio, though he was still drawing his WNBC paycheck of more than $5,000. He began to think about life as a comic, booking dates with Quivers to appear at the Candlewood Playhouse in New Fairfield, Connecticut, on November 16 and 17, and at the Club Bené in Sayreville, New Jersey, on November 21, 22, and 24. And the thought of TV made him salivate.

What would Howard Stern be like on television? On October 22, he appeared on Bill Boggs's new *Comedy Tonight*, and stunningly translated his comic mania from one medium to another. Explaining that he'd gone shopping at the Pleasure Chest, he bound Boggs in leather ankle cuffs, wrist cuffs, handcuffs, and S&M mask. Then he stuck a red wood apple in Boggs's mouth. Stern said to the mute, trussed-up host, "Letterman is funnier than you, but he won't let ya do anything to him—which is why you're cool, Bill."

When the show returned after a commercial, Stern had completely taken over. "Welcome back to the 'Howard Stern Show,'" he announced, and smoothly emceed the rest of the evening, pausing only occasionally to spritz Boggs with seltzer.

Last week, Stern's agent, Don Buchwald, announced that he had cut "monumental" deal for Stern to appea in the late afternoon on WXRK-FM, 92.3 beginning November 18. Quivers and most likely, Norris will be on board. Di the firing hurt Stern's negotiating pos tion? "I can only say that Howard wi have one of the two best deals on New York radio," said Buchwald.

Now that he has reemerged, Stern sees his time at WNBC as a sort of victory. " think I was easy to work with," he say "We took an unhip radio station and completely changed it. For four hours a day, was proud of WNBC. It was a challeng but we did it. For three years, we preven ed the dinosaur from dying." ■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THE FATHERS ALSO RISE

BATTLING TO STAY IN THEIR CHILDREN'S LIVES·BY JANE YOUNG

FOR OVER A YEAR AFTER 43-year-old Carol Gibson's divorce, her ex-husband, Steve*, regularly visited their three sons, aged ten, thirteen, and fifteen, and sent his support payments on time. But after he got involved with Evelyn, 31, his visits became erratic. "He would often call at the last minute and cancel out, and sometimes he wouldn't show up at all," Carol says. "He'd send the children birthday cards one month late, signing them just plain 'Dad.' He also quit paying support for several months at a time."

Besides worrying about money, Carol was upset about her two teenage sons: They had become involved in drugs and petty crime. Though her youngest son had begun to wet his bed, she couldn't afford counseling for him. "They all needed their father so desperately," she says, sighing. "I tried to persuade him to come more often. He refused."

Two years after the divorce, Steve married Evelyn, and a few months afterward moved to Florida without leaving a forwarding address. In the past two years, he has neither sent support nor been in touch with his ex-wife or his children. His oldest son, Richard, now nineteen, is bitter. "How could he turn his back on all of us, abandon us like this? I'll never understand or forgive him."

MEMENTOS: *Bob Raggi's children.*

The neglectful, irresponsible father who "runs away from his family" while his ex-wife and children live in penury has become a staple of contemporary American folklore. But while the media continue to dramatize the grievous financial and psychological plight of single mothers and their children, some men are fighting hard to stay in their children's lives after divorce. It's a tough fight—society and the courts put serious obstacles in their way. These men run up against such suspicion and mistrust, in fact, that all across the country they've formed fathers'-rights groups to lobby for custody laws that are fair to them, and for overall divorce reform.

New York has twenty such groups: one in Brooklyn, one in Manhattan, and the rest in the suburbs and in upstate cities (A listing of fathers'-rights organizations in your area is available, without charge from the National Congress for Men, 68 Deering Street, Portland, Maine 04101. Besides lobbying—men's groups have been instrumental in getting joint-custody bills passed in 30 states—they publish newsletters, invite domestic-relation experts to speak, and make referrals t lawyers sympathetic to their cause Mainly, however, they provide a therapeutic outlet for anger, frustration, an sorrow. "We may not be able to chang the minds of the judiciary or legislature but we're changing the minds of fathers," says John Rossler, vice-president of th Fathers Rights Association of New Yor State. "They're fighting harder now."

ONE ISSUE THAT INFURates many men is the fa that they find themselv frozen out of their chidren's lives—for an ang ex-wife determined to kee a father away from his children can c just that. This problem (it's called "deni of visitation") has been increasing sin the advent of no-fault divorce in man

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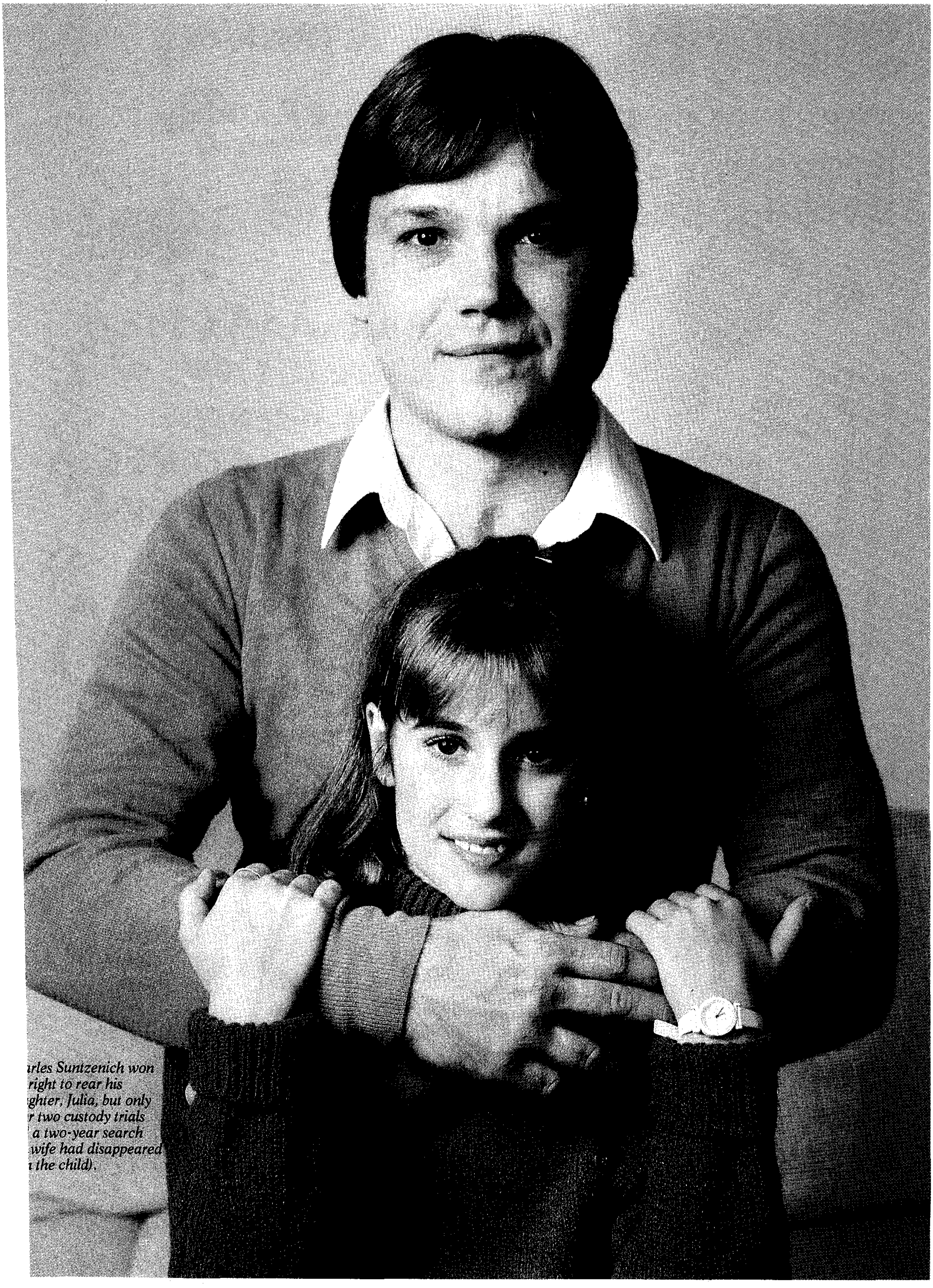
Names of families denoted by asterisks (and certain identifying details) have been changed.



rles Suntzenich won right to rear his ghter, Julia, but only r two custody trials a two-year search wife had disappeared n the child).

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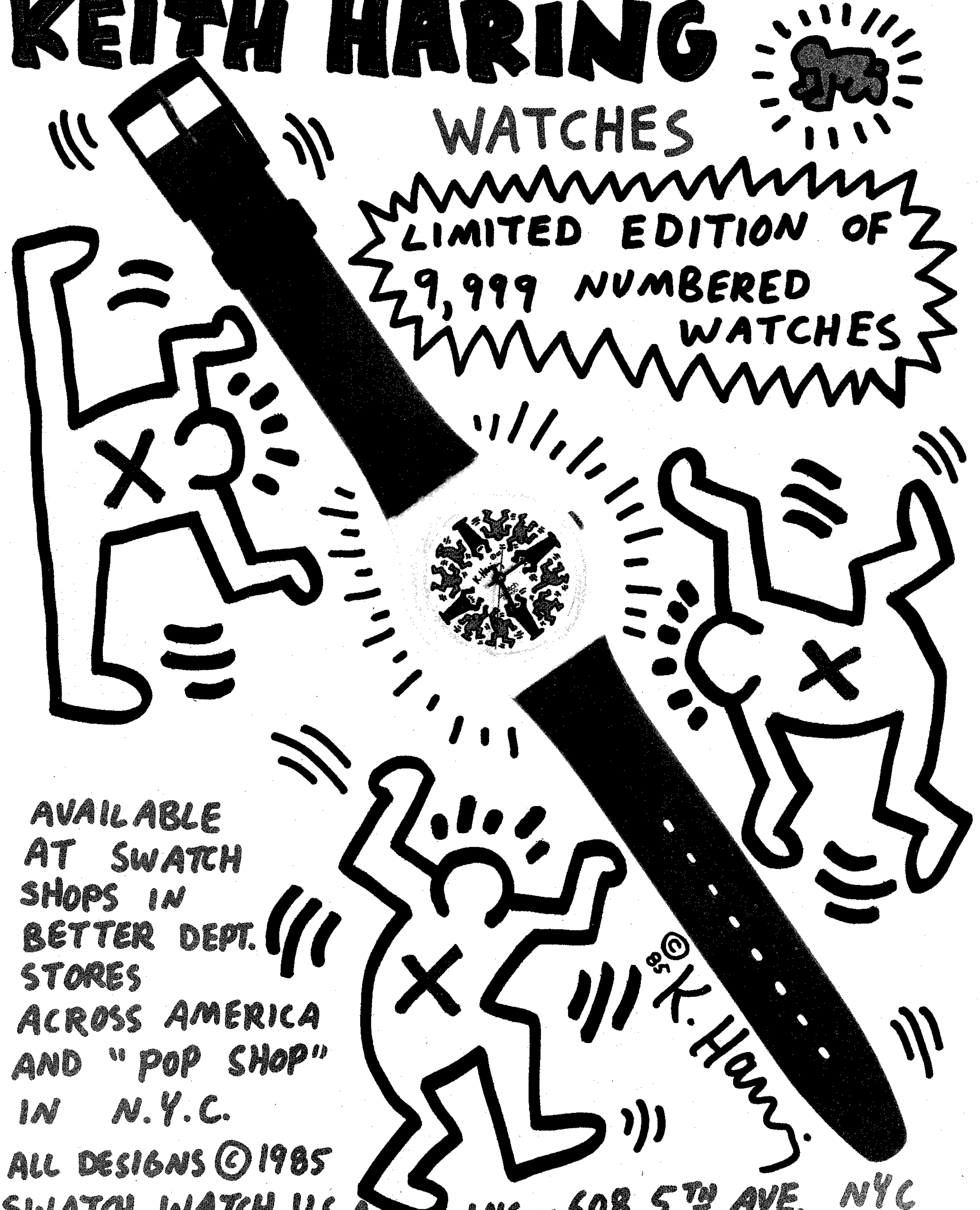

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ALL DESIGNS © 1985 SWATCH WATCH U.S.A. INC. - 608 5TH AVE. NYC 10020 states. "We don't call it visitation, we call it *parenting time*," says Rossler. "Fathers are not cousins once removed or casual friends of the family; they don't *visit* their own children."

On a recent Tuesday night at the Westchester branch of Equal Rights for Fathers, which holds monthly meetings in the spacious community room of the White Plains YMCA, members drifted in for the 9 P.M. meeting. This was to be a talk session, a chance to let off steam.

"We've been characterized by certain feminist leaders as a bunch of weirdos, a lunatic fringe," said president Walter Lipow, a genial, 47-year-old periodontist who has joint custody of his two teenagers from his first marriage and has two children by his second wife. "If wanting to remain a bona fide parent after divorce is weird, then I guess we're weirdos." The group, which included an engineer, a college professor, a sales executive, and a systems analyst, laughed self-consciously. "Anyone want to kick off?"

"I do," said an agitated, bearded man in a flannel shirt and chinos, clasping and unclasping his hands nervously. "I'm ready to explode. If you can believe this, I have joint custody of my two kids, but I haven't been able to visit them in eight months. Now that she's remarried, my ex-wife would like me to disappear off the face of the earth. Her phone number is unlisted. I have to drive past the house in a police car because she got a protection order claiming I'd attempted to as-ault her. Four times she's been declared in contempt for not allowing me to visit, ut the judges don't fine her or even hreaten to put her in jail. Yet if I miss a ew support payments, which I haven't, he'll be after me with a wage order."

"I see my kid every weekend," said the nan sitting next to him, "but it's become nightmare. Lately, my six-year-old son cts terrified. My ex-wife has accused ne, in front of him, of physically abusing im when I'm alone with him. Last time e threw up as soon as he got into the ar. I know my wife is angry with me, but oes she have a right to destroy my relaonship with my child in order to reenge herself?"

"I want to say something," blurted out man in shirtsleeves. "Fathers love their hildren." His voice trembled. "Fathers ve their children," he said again, as ough it were a novel idea. There was a ushed silence, then a sharp, prolonged rst of applause.

Because men do not readily share their ain with other men, fathers'-rights oups attract mainly those who have beme desperate enough over conflicts ith ex-spouses and the courts to unburn themselves. But how common are oblems such as denied visitation? Statics on non-compliance with visitation

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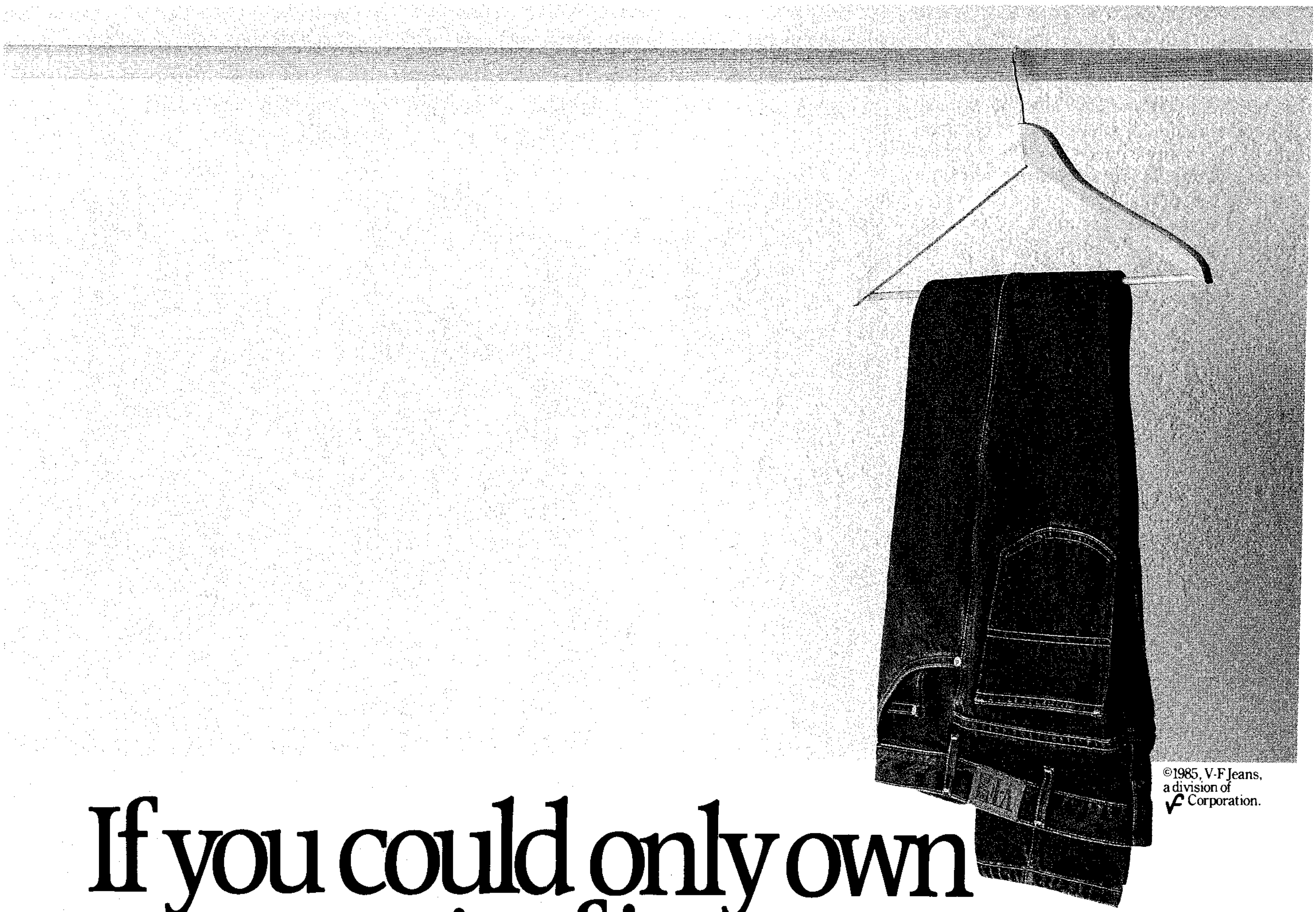

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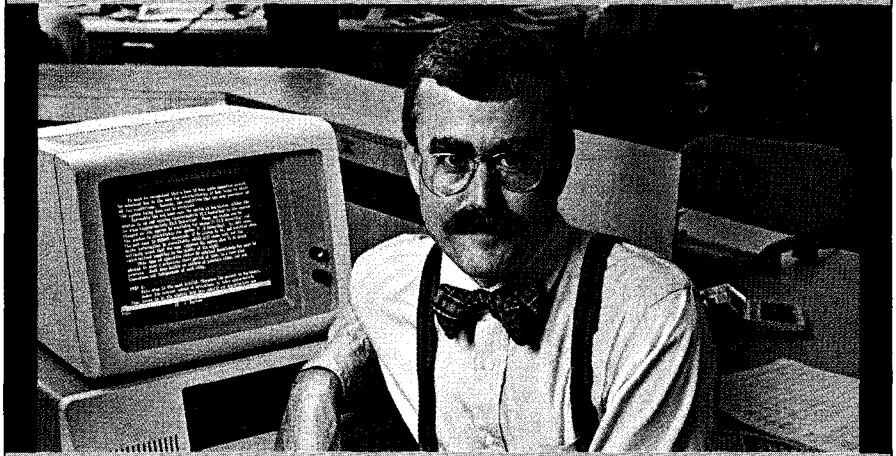
Available at Abraham & Straus, Lord & Taylor, Gimbels, Macy's, Hahne and Company, Bambergers, The Gap orders are either nonexistent or unavailable to the general public. But recent studies of divorcing families suggest that denial or thwarting of visitation is widespread. A 1979 National Institute of Mental Health study of the first two years after divorce, for example, revealed that 40 percent of the custodial wives admitted that they'd refused, at least once, to let their ex-husbands see the children, and that their reasons were punitive.

In *Surviving the Breakup: How Children and Parents Cope With Divorce* (1980), a detailed and often disturbing account of Judith S. Wallerstein and Joan Berlin Kelly's landmark study of 60 predominantly middle-class divorcing families, the authors reported that half of the women were ambivalent or negative about visitation. "One fifth [of the mothers] saw no value in [the father's continued contact with his children]," they found, "and actively tried to sabotage the meetings by sending the children away just before the father's arrival, by insisting that the child was ill or had pressing homework to do, or by making a scene." The mothers used "a thousand mischievous, mostly petty, devices designed to humiliate the visiting parent and to deprecate him in the eyes of his children."

Some form of visitation is routinely awarded in all divorces. "New York law states that the custodial parent has an obligation not only to *permit* visitation but to actively *encourage* a relationship with the non-custodial parent," says Joel Brandes, a Garden City lawyer. But un- ess the custodial parent abides by a ourt order for visitation, a separated or ivorced father may never see his kids at ll. "Enforcing a father's visitation rights hen a mother won't give him access to is children is often more difficult than inning sole custody for him," says New ork lawyer Carol Zimmerman.

Legal remedies for denied visitation—ost of them expensive—include a writ f habeas corpus, which compels a custo- ial parent who has withheld children to ring them to court, and often triggers a ostly psychiatric investigation that the ther usually pays for. A denied parent an also ask for penalties, including a ontempt citation, fines, or, more drasti- ally, a temporary cessation of all or part f the support payments until visitation is ermitted ("It's a rare day in China when *at* happens," says White Plains lawyer tanley Messinger).

"The law also states that a noncusto- al parent denied visitation is entitled to n order of protection, which permits the rest of a defiant custodial parent," says assau County lawyer Taylor Walker, a thers'-rights advocate. Daniel Molinoff, Larchmont lawyer who also supports thers' rights, has tried many times to nforce visitation by getting such an



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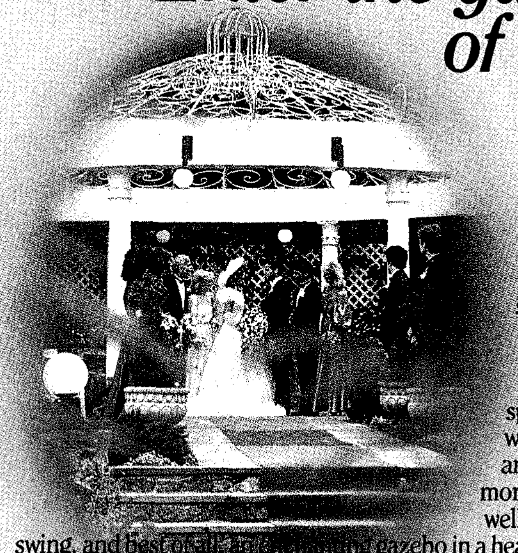

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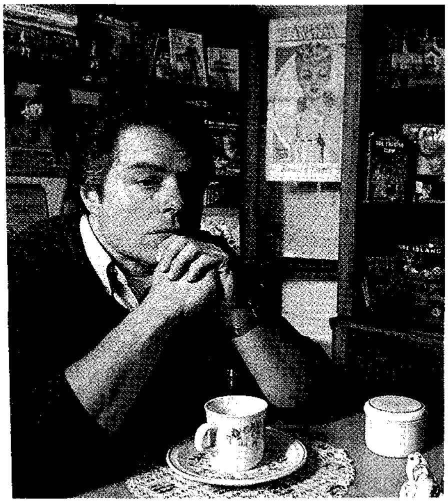
order for his male clients. "Temporary three-month orders of protection are given routinely, based on one-party testimony by women who, without a hearing, can and do have their husbands thrown out of the house or kept at a distance for allegedly abusing them or their children. But a man can almost never get an order of protection for denied visitation. Horrified judges have said to me, 'You want the mother to have to spend a night in jail?' "

The ultimate remedy is a switch of custody, which some judges are now threatening, and, in a few cases, actually ordering. But for most men, switching custody is a pipe dream. "My kids have been so turned against me that if the judge gave me custody, they'd probably run away the minute I shut my eyes," says one bitter "ex-father," whose son and daughter ave refused to see him for several years. 'When children have been brainwashed, here's not much you can do."



FROZEN OUT: *Bob Raggi yearns for his children.*

EXPERTS BELIEVE THAT classic brainwashing—intensive, systematic indoctrination over a certain period—occurs in only 10 to 15 percent of divorces. Vhen it is effective, the children form hat Wallerstein and Kelly called "a athological and often enduring alliance ith the embittered custodial parent" hat entirely shuts out the non-custoial parent. In cases of brainwashing, ven if the court supports the noncustoial parent's efforts to sustain a relationhip with his or her children, legal interention is of no help.

Twenty-three million viewers watched taped segment of ABC's *20/20* on Noember 22, 1984, in which hidden camras followed 42-year-old Bob Raggi, a ew York City cop, as he tried "for the mpteenth time in four years" to pick up ree of his five children for a court-orered Sunday outing on Long Island.

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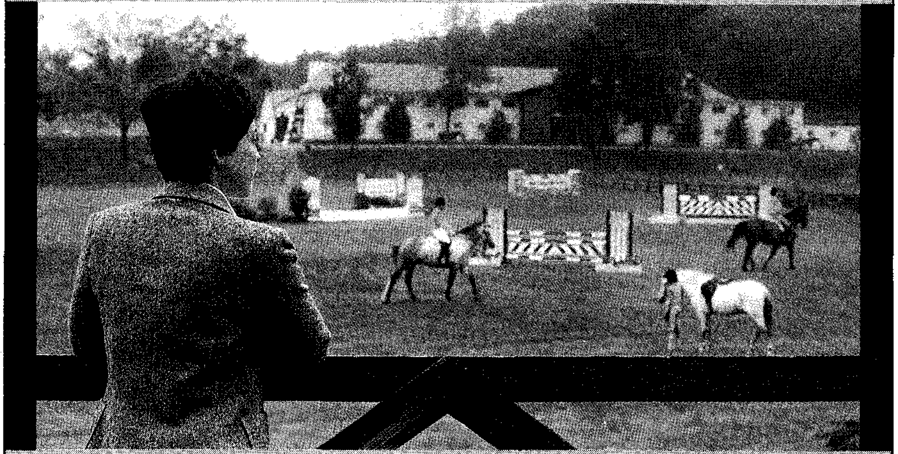

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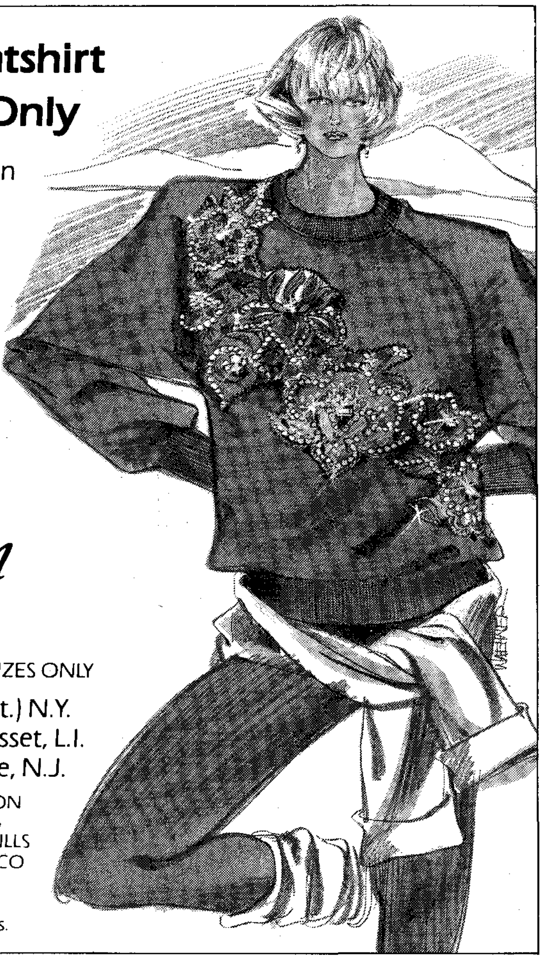

"They're over at their friend's house," said his ex-wife, whom he'd met when he was seventeen and been married to for eighteen years. Summoned, the children hung their heads. Playing listlessly with a football, Raggi's twelve-year-old son, Shawn, refused to look up. "Guys, come on—you want to come in?" she said, coolly ushering them into the house.

Raggi was finally ready to quit. Only his oldest daughter, Laurie Ann, seventeen, had kept in touch. "She was punished whenever she spent time with me," he says. A few weeks after the *20/20* program aired, he withdrew petitions asking for enforcement of his visitation rights. It was his twenty-third court appearance.

"How many times must a father be told by his own offspring to stay out of their lives before he begins to take it to heart?" he asked Nassau Family Court judge Aaron Cohen. "Abiding by the rules, I expected that my rights as a father would be equally respected and supported. It was an assumption that I finally came to discover was entirely false. . . . Something terribly *wrong* has taken place here."

Raggi finds it difficult to explain how —and why—four of his children came to reject him. "Most people assume—I always did—that when children refuse to visit with their father he must have done something awful to them or to their mother," he says. "In my case, it seems to have little to do with anything I've ever done. I never hit my wife or kids, never fooled around, never gambled. My ex-wife has never accused me of any sort of physical abuse. The worst thing anyone can say is that I worked long, irregular hours and wasn't home as much as I would have liked to be."

A devout Roman Catholic, Raggi describes himself and his ex-wife, Jan, as "the Dale Evans and Roy Rogers of the born-again charismatic movement." They both gave marriage encounters, attended church regularly, and were active in the community. "When Jan informed me that she no longer loved me, had no loved me for years, and asked me to leav immediately, I was stunned," recall Raggi. "Everyone assumes that when marriage ends, the man 'runs away' and 'abandons his wife and kids.' What nobody sees is the man getting pushed, unwillingly, right out of the door."

After the breakup, Raggi moved to furnished room in the home of an elderly couple nearby. "There were time when I gave my wife my entire paycheck supporting myself on part-time jobs," h says. During one six-month period afte the separation, Raggi was allowed to se his children only six times. Then, he say his estranged wife informed him that h should not see the children at all, "b cause I was not a good example for them Once, when my three-year-old daug

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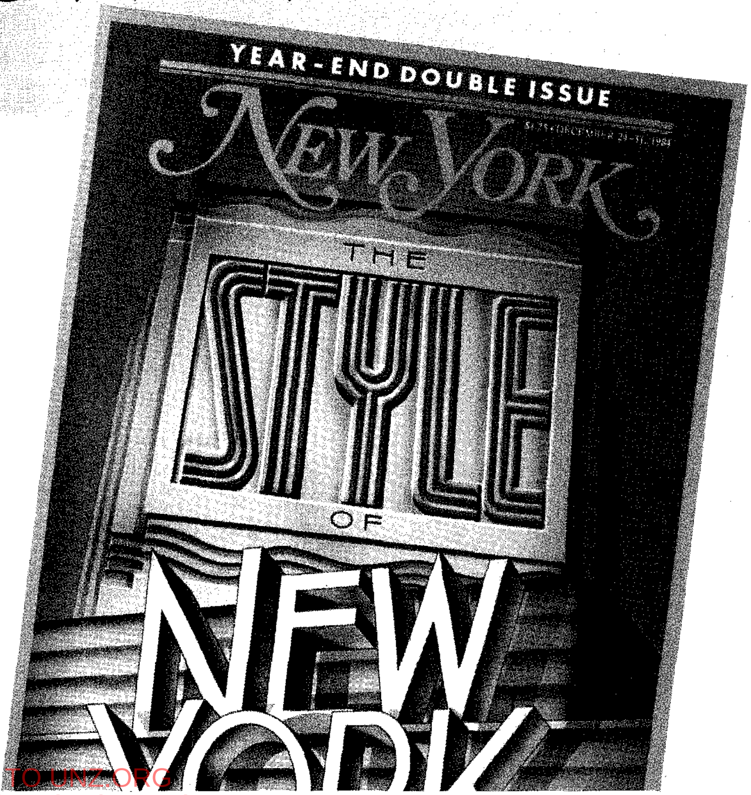
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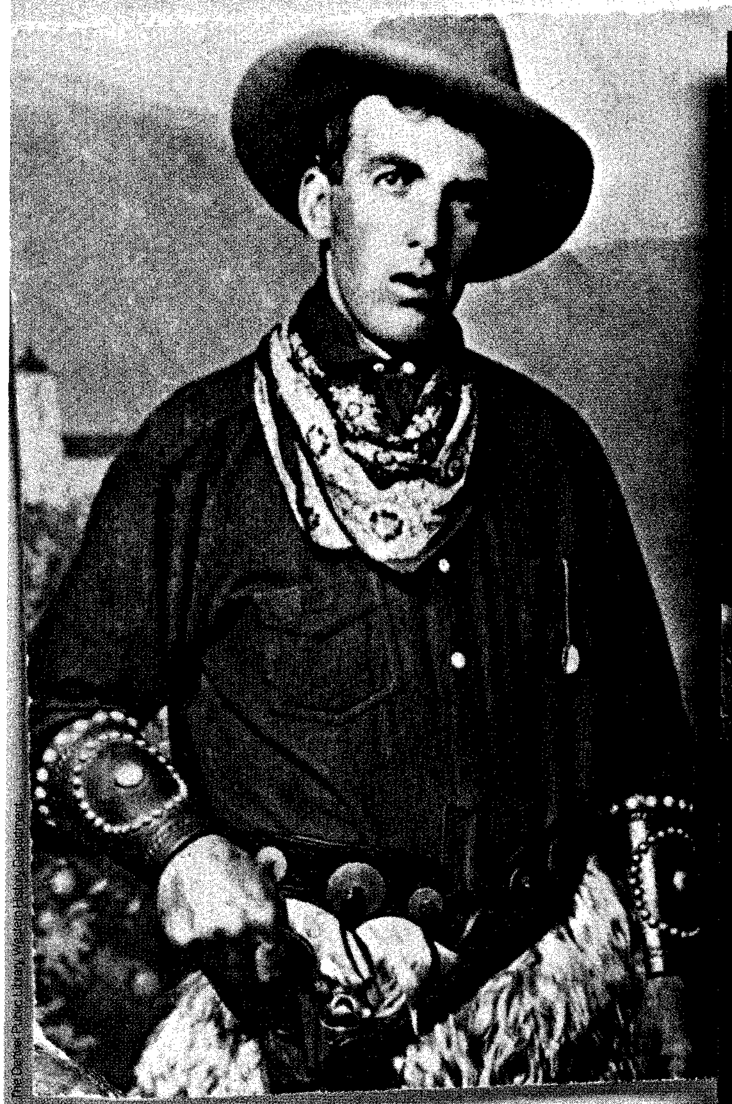
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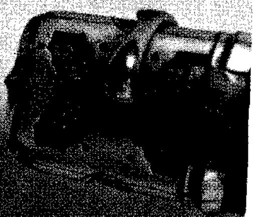

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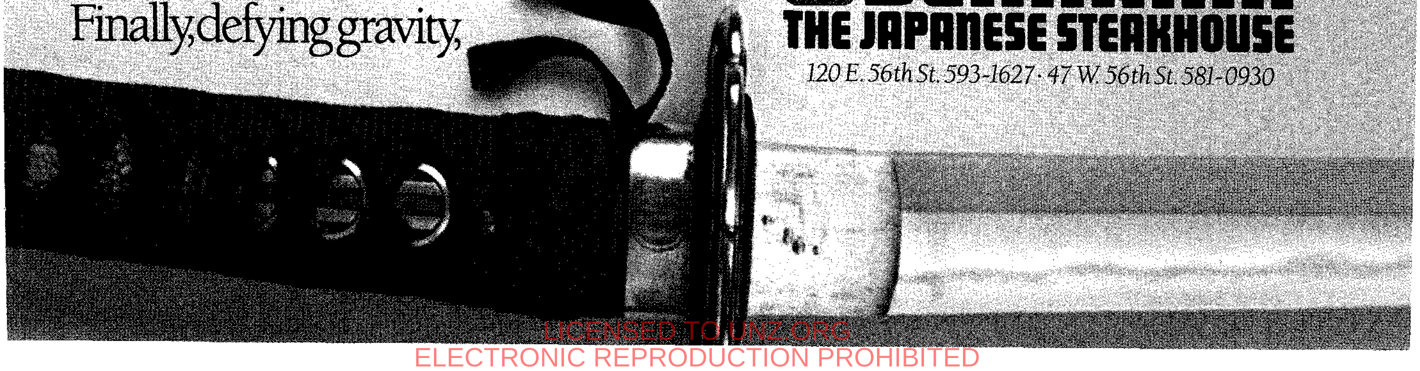

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ter got into my car, she blessed herself because, she said, Mommy had told her I was the devil," he recalls.

When he visited his kids, Raggi says, his ex-wife always had an excuse as to why they couldn't meet with him. "She told me the kids were sick, they had other plans, and, finally, that they just didn't want to see me; they went along with it." Jan enrolled two of the children in a therapy program at Hofstra University. "I called the therapist five times and asked if she would see *me*," says Raggi. "'We don't do it that way,' she told me."

The Raggis were divorced in 1982. Five months after the final decree came through, Jan Raggi got a religious annulment of the eighteen-year marriage. In January 1983, after a Family Court Probation Department investigation, Raggi won a court order stating that his ex-wife had "done nothing to encourage visitation between the children and their father, and has, in fact, interfered with and refused visitation on various occasions." The order recommended specific times and days for visitation, and declared that if Raggi's ex-wife persisted in this conduct, "it may be sufficient grounds to change custody of the children and the Court would entertain an application to suspend support payments." "There was no change in her behavior after this decision," says Raggi. "My ex-wife acted as if it didn't exist. Still, I couldn't stop paying. I knew it wouldn't do any good."

FATHERS'-RIGHTS ADVOcates claim that most fathers withhold child support not because they're stingy but because they are angry at ex-wives who deny them the right to visit their children. Public opinion, reflected in the courts, takes a different view. "My career-building ex barely spent any time with the kids during our marriage," says 39-year-old Susan Ackerman*, whose ex-husband, upon remarrying, quit paying and visiting. "His sporadic appearances after the divorce were upsetting to the children, and it was no disaster when he stopped coming. They've done just fine without him."

If children whose fathers stop visiting "do just fine," if they can get adequate attention from a loving mother and exposure to male role models through othe men, in what sense is their father's absence calamitous? How serious are th complaints of a minority of divorced me seeking contact with their children?

Recent research suggests that the absence of a father in a child's life is a serious matter—indeed, in many instance disastrous. Most of the children in Wa lerstein and Kelly's study missed the fathers deeply. "Two thirds yearned f the absent parent, one half of these with an intensity which we found profoundly moving," they wrote. Depending on their age and sex at the time of a separation or divorce, children who do not see their fathers afterward—whatever the reason—often develop profound emotional and behavioral problems, some of which emerge at later stages in the child's life.

Clinical psychologist John Munder Ross, editor and contributor to the award-winning 1982 anthology *Father and Child: Developmental and Clinical Perspectives,* has studied fatherhood for over a decade. "We know now that father absence is associated with poor control of aggression and basic drives, impaired intellectual and academic functioning, and defects in gender identity," he says.

"Kids who don't see their fathers tend to suffer from serious depressions over a long period of time, and to have deep self-esteem problems," adds Dr. John Jacobs, associate clinical professor of psychiatry at Albert Einstein College of Medicine. "On the other hand—and this is crucial—major studies show that children who are straightforwardly and openly guaranteed a continuous relationship with both parents do very well indeed, much better than children who aren't."

Psychologists who counsel divorcing men agree that anguish over the loss of day-to-day contact with their children explains, in part, why some don't visit nore often and why many stop visiting ltogether. "Men who feel the guts are eing ripped out of them when they're eparated from their kids are not sick, efeminate, stuck in some maternal identiication with their mothers. They're nornal parents who feel for their children nd are being totally extruded in the diorcing process," Jacobs says. "It's hard r a man to part with his children over nd over again, to feel the diminution of is parental role. Often the most devoted thers can deal with intense sadness nly by withdrawal and fewer visits."

Of course, divorced men may have ore prosaic reasons for not visiting. "I n a NOW hot line for three years and got ousands of calls from divorced wom- n," says Lillian Kozak, chairwoman of e Domestic Relations Law Task Force NOW. "One of the most frequently asked estions was, How can I get my husband live up to his visitation responsibiles? Once they move out, divorced men t attached to another woman, and the st family fades in importance. Other asons they don't visit are because there s little or no relationship between the n and his children to begin with, or y're not paying child support and are amed to show up."

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sity of Michigan Law School found that men who regularly visited their kids paid court-ordered support at a very high rate; men who had no contact with their kids had the lowest rate of payment. "For most men, both payments and visitation probably flow from a common source—affection for the child," he says.

"Most of the men who don't pay and can afford to, have been shut out of their kids' lives," Rossler says. "Studies show that when the right to visitation is stringently enforced, the rate of compliance with child-support orders is very high." He cites a recent study in Travis County, Texas, where visitation is as strictly policed as child-support payments. "The county's compliance rate is double the national average," he claims.

But Carol Lefcourt, a matrimonial lawyer and counsel to the New York State Division for Women, disagrees. "One reason that men have not complied with support obligations is that, until very recently, the courts have not enforced them. Denied visitation is not an important reason for failure to pay support, though some men falsely accuse their ex-wives of not allowing visitation in order to justify nonpayment," she says. In Lefcourt's view, men who have problems with visitation represent a small minority of divorced fathers. "Lack of visitation or erratic visitation is far more common," she says.

"We know that there are men who *choose* not to visit their kids, and don't pay support," says Arthur Katz, president of Brooklyn Equal Rights for Fathers, who has custody of his three daughters. "We're interested in helping he fathers who *are* responsible and want o stay involved with their children. That's what this movement is all about."

IN THE PAST FEW YEARS, increasing numbers of divorcing women (and a few men) have been accusing their spouses of physically or sexually abusing their children. "It's the new immick," says lawyer Joel Brandes. "It sed to be that the husband beat up the ife or might kidnap the child. Now it's le fondled the child's private parts.'" ys Westchester Family Court judge arbara Kaiser, "One of the real nasty icks is to call the child-abuse hot line nd anonymously claim that the father r mother) has abused the child."

Naturally, the courts take sexual-use charges very seriously and always ount an investigation, invariably leading interruption of visitation, prolonged urt proceedings, and sometimes supered or "restricted" visitation, which is ually punitive. "It's difficult to defend nan against a charge that he exposed nself to his kids or that he touched m in the wrong place on the pretext of

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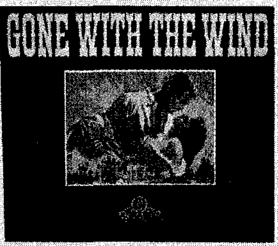

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tightening a seat belt," says White Plains lawyer Stanley Messinger. "The non-custodial parent becomes afraid, and visitation is fraught with tension. The father is always wondering what the child will tell the mother."

"The majority of sexual-abuse allegations which stem from divorce actions are eventually determined to be unfounded," claims Richard Huttner, administrative judge of New York City Family Court. "Understandably, judges don't like to take the chance that, if they are not vigilant, they may end up on the front page of the *National Enquirer*," says lawyer Carol Zimmerman.

By the time Paul Eckhart*, a 45-year-old college administrator, left his badly deteriorating twenty-year marriage, his three children, eight, ten, and fourteen, had already begun to turn against him. "My wife told them I was copping out on my financial responsibilities. She warned me that if I were cheap, she'd see to it that the children hated me for the rest of my life," he says.

Although his wife had her own sources of income and a job and he regularly gave the family well over half of his take-home salary, plus many extras, she and his three children accused him of being stingy and of skipping payments. Despite their apparent hostility, Eckhart managed one friendly visit with his kids a few months after the separation. "After my wife left the house, the kids, who had been glaring at me stonily, relaxed. I romped with my two youngest and had a civilized talk with my oldest son."

A week later, his wife petitioned for a protection order, claiming he'd abused his children during the visit and before. "I was blown away when I saw false accusations in print," he recalls. "'This can't e happening to a decent middle-class uy like me,' I told myself." His lawyer old him to keep visiting, but with a nale witness. He resisted. "Apart from he fact that I couldn't ask anyone to go vith me every week, I hated the idea of aving to see my kids in my own home vith a chaperone," he says. "It was like *dmitting* I was abusive or threatening. istakenly, I decided to wait till the temorary protection order was rescinded nd I could get an order of visitation." A earing was held five months later. Without listening to testimony, and deite the fact the Family Court Probaon Department found no evidence of use," he says bitterly, "the judge exnded the protection order for another ar and didn't order any visitation."

Determined to see his children, Eckrt called five times within the next onth. "I never got a chance to speak," says. "As soon as my wife or oldest n heard my voice, they clicked off." en he received a summons claiming 'd violated the protection order by

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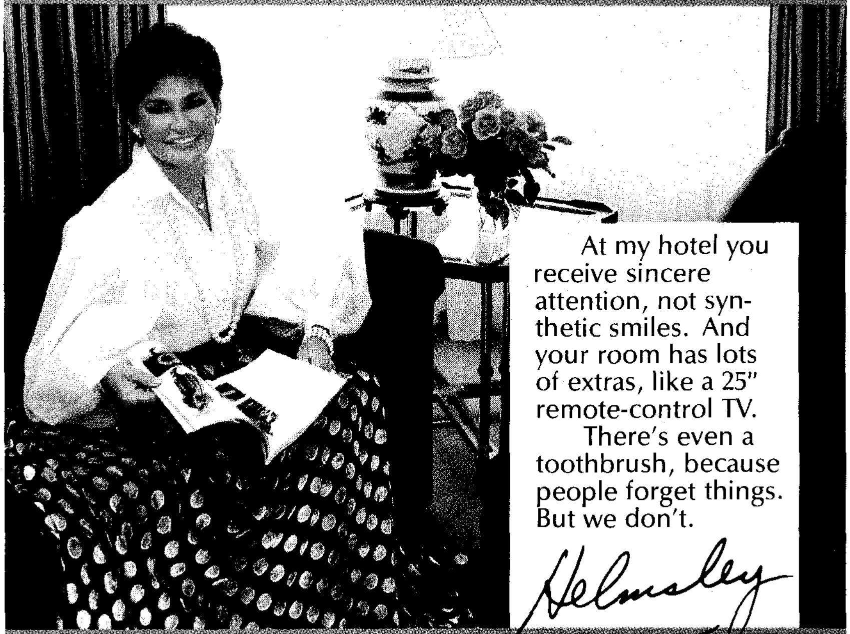

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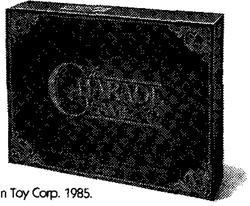

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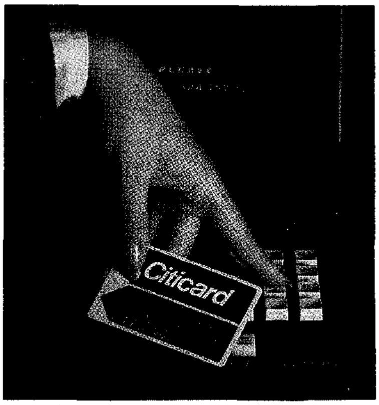

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making "abusive, obscene and drunken phone calls." The judge listened to the oldest boy's testimony in private. "I don't know who's lying and who's telling the truth here," she said, "but it's obvious to me that all communication has broken down." She forbade Eckhart to call his wife and children for the next ten months. His letters were returned in tiny pieces. Two years later, Eckhart got a temporary order of visitation. He had eight brief encounters with his kids—during which they stood on the front porch and shouted insults. After that, he'd arrive to find no one home. "In this situation, it's my ex-wife who's guilty of child abuse, not me," he says grimly.

NORMAL VISITATION BEcomes almost impossible when a parent takes the children far away. Anywhere from 25,000 to 100,000 children each year are said to be kidnapped, the majority by non-custodial parents. But there are no statistics on children removed by divorced custodial parents. When ex-wives with sole custody move away, men without a geographical-limitation clause in their divorce decrees have no legal recourse. Even decrees specifying that the custodial parent must not move out of state or beyond a 50-mile radius, and including such penalties as loss of support, do not keep many custodial parents from leaving. Once the parent moves, support may be withdrawn or assigned to the parent who has moved, but enforcement of visitation rights must be sought through the courts in the new location—an expensive, sometimes futile procedure.

Sandy Slomowitz, a knowledgeable advocate of fathers' rights and co-chairman, with her husband, Leon, of the Long Island Association of Divorced Fathers, is stepmother to a boy and a girl, neither of whom she and her husband were allowed o see for six years. Leon's children are in lorida, where they were taken by his exvife, who disappeared a few months after heir divorce (there was no geographical lause in his divorce agreement). "For ears, we had no idea where she'd gone. eon's support checks were going to her hrough an enforcement agency that reused to give him her address," Sandy ays. Finally, the Slomowitzes were able obtain the Florida address of the exife's parents.

Combing all the schools in the area of e address, Sandy finally found the one which the children were registered. he Slomowitzes sent the school Leon's ivorce decree and a copy of the federal w requiring public schools to release cords to the non-custodial parent. In ay 1984, the principal of the school arnged a surprise visit with their longst father. "They were naturally

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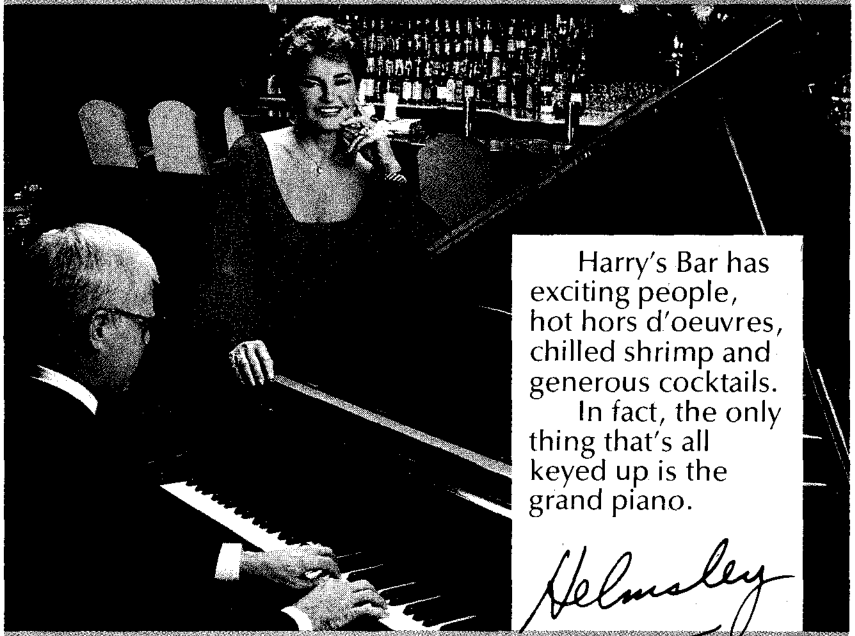

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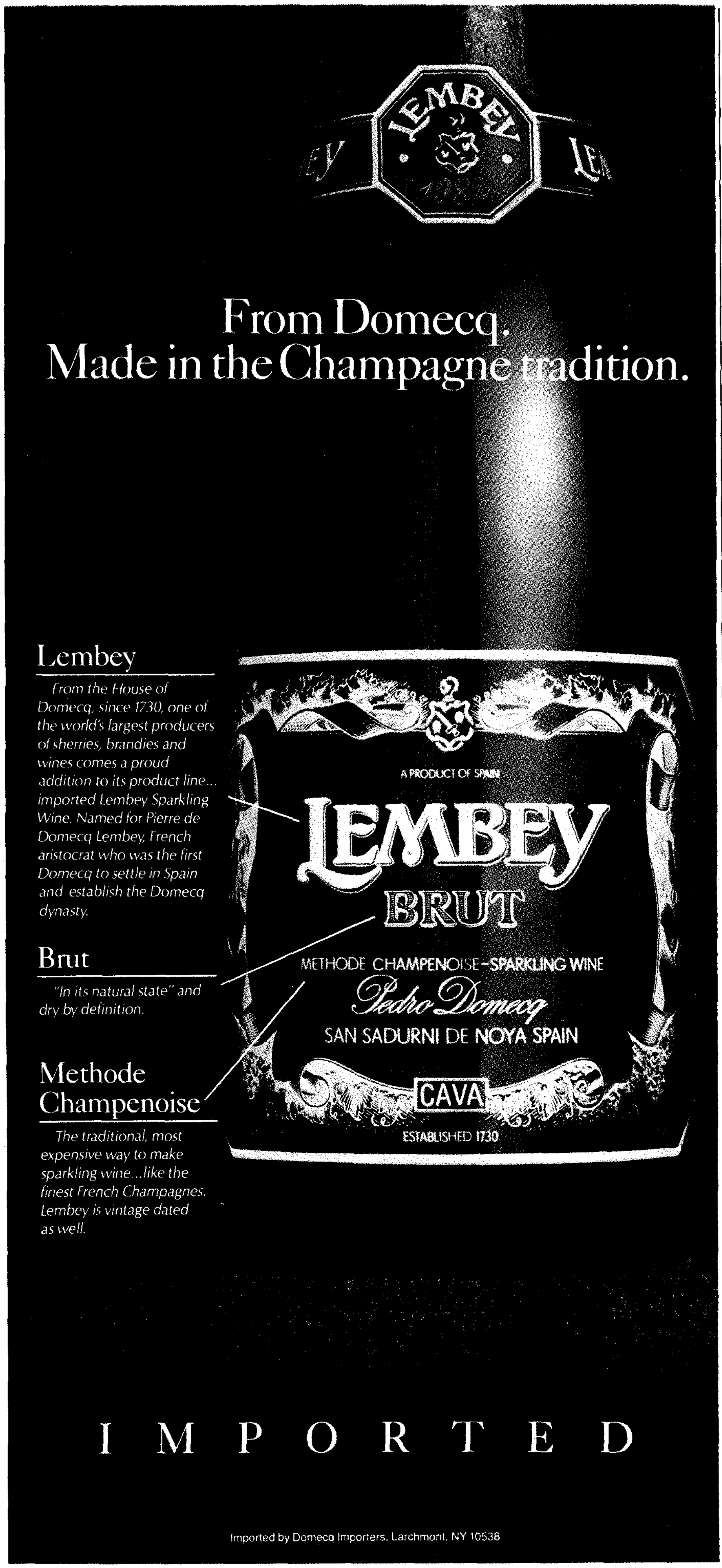
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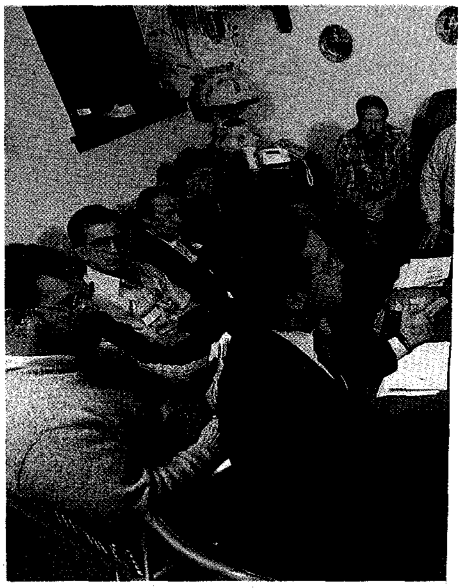
shocked," says Sandy. "We didn't stay long. We just wanted to let the children know their father had been searching for them." Through a Florida attorney, the Slomowitzes brought an action for enforcement of visitation, and the children were ordered to begin counseling. "The social worker told us the children had been alienated too long for them to want a relationship with their father," says Sandy sadly. "It's been seven years now."


BANDING TOGETHER: *A meeting of the Long*

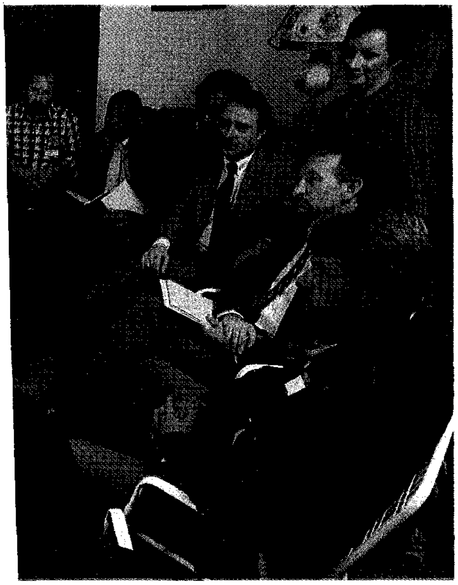
Male judges, the fathers'-rights groups say, are often career-oriented traditionalists who have left child-rearing to their wives and think other men should do the same—before and after divorce. Judge Richard Huttner takes a dim view of fathers who push for more than the usual amount of visitation. "You have never seen a bigger pain in the ass than the father who wants to get involved; he can be repulsive," he says. "He wants to meet the kid after school at three o'clock, take the kid out to dinner during the week have the kid on his own birthday, talk t the kid on the phone every evening, go t every open-school night, take the ki away for a whole weekend so they can b alone together. This type of involve father is pathological." Says Gus D Marco, former president of Westcheste Equal Rights for Fathers, "If a ma aggressively pursues visitation, he's ha rassing; if he doesn't, he's indifferent. It a Catch-22 situation."

Many non-custodial parents, both me and women, are shut out of their chi dren's lives because they are denied a cess to educational and medical record The Family Educational Rights and P vacy Act (the Buckley law, passed 1974) entitles non-custodial parents see their children's school records a attend parent-teacher conferences, if t school receives federal funding.

Dr. Robert Fay, a pediatrician who h

joint custody of his son and daughter, wrestled with the education system for seven years, spending over $7,500 in legal fees to establish his right to get records *and* to see school notices. "Communication between the school and parents is privileged and confidential information," the principal wrote him.

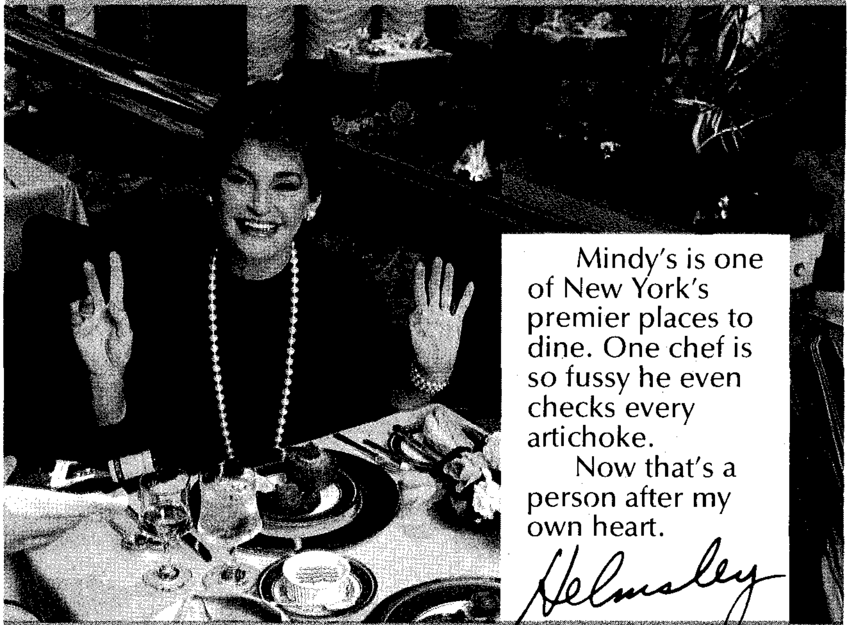
In July 1985, New York State Federal District Court judge Roger Miner ruled that as a joint custodial parent, Dr. Fay should receive copies of all school information mailed to his ex-wife, if he pays postage. Doris Jonas Freed, chairman of the Custody Committee of the New York State Bar Association, calls the decision "less than a partial victory." "Non-custodial parents should get school notices, too," says Dr. Fay. "How can you be a real parent if you don't know what's going on in your children's lives?"



Island Association of Divorced Fathers.

IN 1985, ONLY 10 PERCENT OF the 12 million children of divorce are in the custody of their fathers. It wasn't always so. Until just before the turn of the century, fathers routinely got ustody. Mothers weren't regularly warded custody until the late 1880s, hen the concept of "maternal prefernce" took hold; that idea, coupled with he "tender-years doctrine," which laimed that children under seven beng with their mothers, changed things: iving custody to the mother was preumed to be "in the best interests of the hild." In New York State, Section 240 of e Domestic Relations Law gives neither arent a prima facie presumption of prefence in custody disputes. In practice, s another story.

"Men are definitely discriminated ainst in the courts when it comes to arding custody," says Joel Brandes. ew York State has had a maternal



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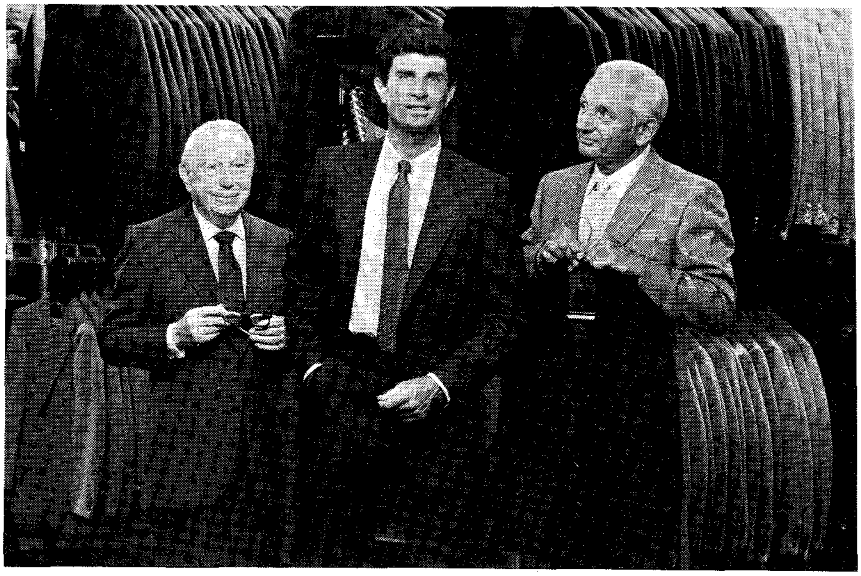

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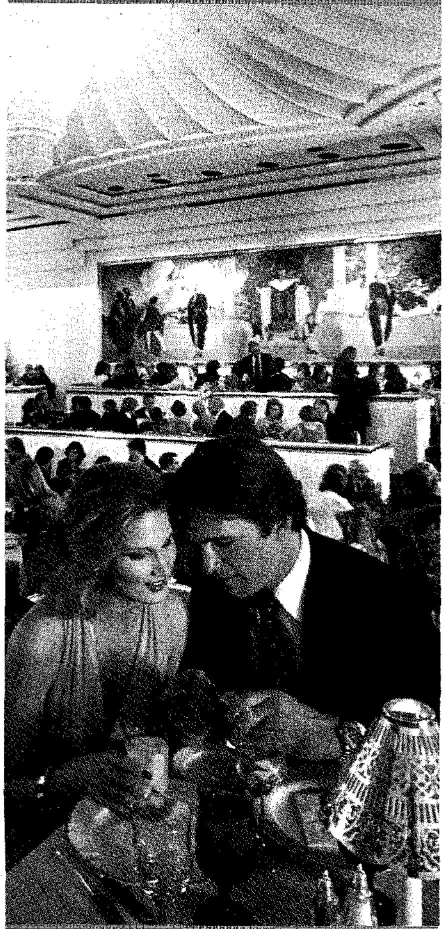

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preference for years, and most judges will still favor the mother, especially in the more traditional counties." Says Manhattan lawyer Raoul Felder, "A woman can be psychotic, a prostitute, or an alcoholic and still keep custody. I had a case in which the mother kept custody even though she had been hospitalized for depression thirteen times."

Four years ago, when his wife boycotted their divorce trial, Charles Suntzenich, a 26-year-old Long Island aircraft mechanic, was awarded sole custody of his six-year-old daughter, Julia. Some weeks before, his ex-wife had disappeared with the child. Suntzenich filed a felony complaint for abduction. By the time he saw his daughter again, he had spent two years and $50,000, for detectives as well as for legal fees. "Julia was filthy, dressed in old clothes three sizes too big for her; her hair was matted, and she was suspicious and hyper-alert," says Suntzenich. "She hadn't been allowed to have friends, and she'd been kept out of school the whole time."

At a second trial, a Nassau County judge gave custody of the child back to her mother. "He didn't seem to be concerned about the things that had happened to Julia. He obviously believed children belong with their mothers, period," Suntzenich says. Learning that his ex-wife planned to move to Maine, Suntzenich's lawyer brought a "show cause" order and won a new trial. "This time, the judge listened and probed," he says. Suntzenich got his daughter back. His ex-wife hasn't been heard from since.

Because of the cost of psychiatric evaluations, court time, and legal fees, pitched battles for sole custody cost a fortune: "anywhere from $15,000 to $100,000 and up—the sky's the limit," says Raoul Felder. Prolonged custody battles are only for the fiercely determined and the wealthy; middle-class men are routinely discouraged from seeking sole custody. One well-known child psychiatrist spent $400,000 trying to get custody of his son—and failed. Ironically, he won custody when his ex-wife, a chronic mental case, was hospitalized.

ALTHOUGH 90 PERCENT OF all children of divorce are in the custody of their mothers, women activists, who favor custody decisions based on who is the "primary caretaker," are alarmed at what they see as a trend toward granting custody to men in half of contested cases. According to Nancy Polikoff, staff attorney for the Women's Legal Defense Fund in Washington, D.C., custody is increasingly being given to fathers on discriminatory grounds—"because they have more economic resources, remarry more quickly than women, and because di-

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vorced women must work, which now makes both parents equally fit in the eyes of the courts." But, family-law experts say, the overwhelming majority of men get sole custody only because their wives agree to it or because their wives are demonstrably unfit parents.

Because the concept of joint custody symbolizes both the right and the responsibility of men to remain actively involved in the upbringing of their children after divorce, it has become a major goal of the fathers'-rights movement. "Once you are a non-custodial parent, you fall into the category of a non-parent," says Michael Diehl, an advocate of divorce-law reform. "Non-custodial parents simply have no *enforceable* rights."

"In order to get even legal joint custody [in which the parents share in major decisions], most men pay as much as or more than they would if the woman had sole custody," claims family therapist Mel Roman, co-author with William Haddad of *The Disposable Parent*. John Rossler, who has joint physical custody of his children and pays for most of their support, agrees: "In joint-custody situations, support compliance is 94 percent; the re-litigation rate, whether joint custody is agreed upon or mandated, is only half the rate in sole-custody situations."

Governor Carey twice vetoed joint-custody bills passed by the New York Legislature; a third bill failed to pass the Legislature this year. "Some men who seek joint custody through the courts would like to take away the limited rights their ex-wives have," says New York NOW resident Noreen Connell. "It's a power truggle." Lawyer Carol Lefcourt notes hat in New York State, joint custody is lready available to parents who agree n it. But in her view, some men are not uitable candidates for joint physical cusody (in which the child lives alternately ith both parents), and those who seek it ften do so to lower support obligations ithout fully sharing in child-rearing.

DESPITE SETBACKS, FAthers'-rights advocates in New York State remain hopeful that the Legislature and the courts will eventually e the light. "The feminist movement s made a superb case for the victimizan of divorced women," says John ossler. "But divorced men feel victimed, too. We're fighting to change a sysm that hurts both us and our children. ll the evidence points to the fact that e sole-custody arrangement is not realworking. We'd like to see *some* form of ared parenthood after divorce—call it int custody, liberal visitation, or corenting—as a realistic option for all dircing parents, not just the fortunate v." ■

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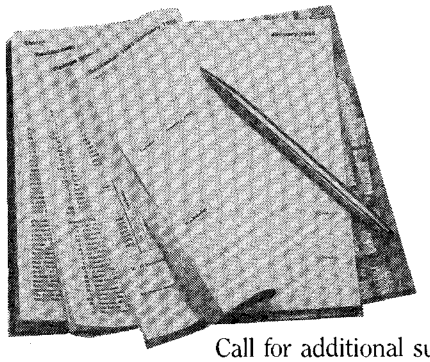

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By Corky Pollan

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Of Time and the Giver

Everyone loves Gumby (and his pal Pokey), but no one remembers what he *did*. Now this perky fellow of flattened circumstances has been given a function. His wafer-thin elongated body is a perfect wrap for the wrist (this time, function follows form). Made of PVC plastic (alas, not the real rubber of the original), this Gumby promises to tell the hour, the day, and the month (as well as the seconds), digitally ($9).
FORTUNOFF/*681 Fifth Avenue, near 54th Street/758-6660*

Return to Splendor

The thought of all those exquisite buckles languishing on antiques-shop shelves was too much for Sheila Toma. So she collected these one-of-a-kind beauties of jade, ivory, cut steel, and filigree, mounted them on sleek snakeskin, leather, and suede, and ushered them into the fashionable eighties ($145 to $344).
BELTS/*Bolero (134 Spring Street, 219-8900), Henri Bendel (first floor), and Jacomo (25 East 61st Street, 832-9038)*

Chair Essentials

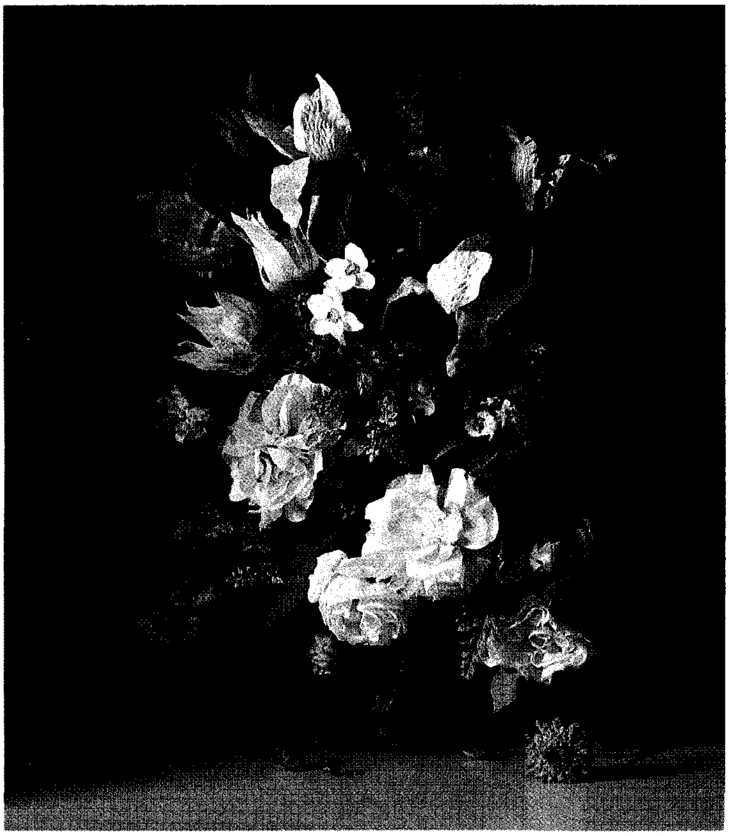
We looked for old wingback chairs in the country—you know, the down-filled ones in need of constant fluffing—but those we found were always too far gone. Arms dangled, innards dragged. But the clever people at Random Harvest collected these bedraggled sofas and chairs and with the help of a talented upholsterer—and their stock of florals and silky damask fabrics from the twenties and thirties—restored them to their original grandeur ($550 to $1,600).
RANDOM HARVEST/*60 West 75th Street/799-0134*

Photographs: top, Togashi; left, Donal Holway; bottom, Ted Ha

Reggae Bites

Bonboca. The word has the rhythm of a Calypso tune, and it's all the rage at Lola, the just-opened café-restaurant run by Jamaican beauty Yvonne Bell and her partner, Eugene Fracchia (former owner of Pesca)."Bonboca" was what Yvonne's grandmama called the small dishes of savories she served with drinks. Now Yvonne is serving bonboca at the bar from 6 P.M. to 2 A.M. If you order a frozen Lola, a jumbo wineglass of cognac, Triple Sec, lemon, and a dash of grenadine ($6.50), you get Lady Bird Johnson Cheddar-pecan wafers—hot, spicy shortbread filled with cheese, cayenne, and paprika. My favorite bonboca is the West Indian meat pie, a flaky pastry filled with pork, beef, and Jamaican peppers ($1 each). Chef Jeffrey Loshinsky has added his own touch to the tradition: fresh, tangy clams in black sesame-and-ginger sauce ($8.50). His delicate fried-eggplant sandwiches filled with prosciutto, mozzarella, and fresh sage are the island version of crostini ($5.50 for three). And there's a hint of the Portuguese in the broiled mussels stuffed with lingüiça and red peppers ($6 for six).—**Colette Rossant**

LOLA/*30 West 22nd Street/675-6700*



The Silky Way

Nothing against silk flowers, mind you, but we've always preferred the fragrant kind. That is, until we saw the exquisite creations of Barbara Ludvigsen and Leah Lenney, owners of Decoration Day. These two do extraordinary silk arrangements that re-create old-master paintings. Their latest masterpiece? Roelant Savery's *A Bouquet of Flowers,* one of the princely treasures in the Liechtenstein collection currently at the Met. Just send Ludvigsen and Lenney a picture of your heirloom painting (or an heirloom you wish you owned) and they'll reproduce it. They'll also undertake simpler things—a nosegay, or an arrangement for a favored bowl (from $50 for a small bouquet to $250 and up for a detailed reproduction of a painting).

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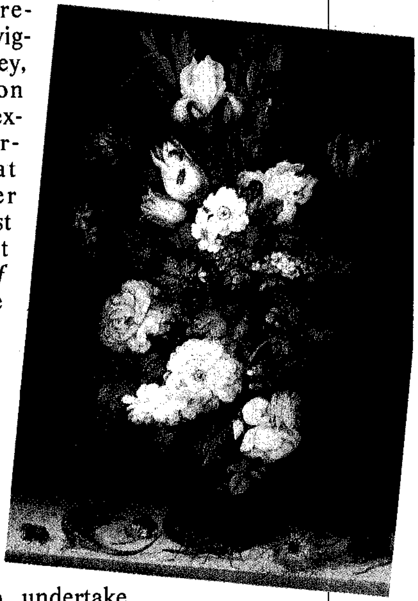

otographs: top, Mark Jenkinson; bottom left, Brian Hagiwara; bottom right, courtesy of the Metropolitan useum of Art, on loan from the collections of the Prince of Liechtenstein.

Dance/Tobi Tobias

THE NEXT STEP

"...Laura Dean shows that in becoming more knowing and widening her scope, she's lost some of her sincerity and control..."

THE THREE WORKS **Laura Dean** SHOWED at the Brooklyn Academy of Music seemed to answer the questions "Where have I been?" and "Where am I trying to go next?" *Sky Light*, created in 1982, is almost an inventory of Dean's familiar materials and operations: a pulsing score that progresses through small modulations (here, one composed by Dean for two drummers); a compact, "unisex" group that remains onstage and in motion for the duration of the work; simple steps and gestures repeated obsessively in geometric patterns, among them passages of contemplative spinning. In contrast to Dean's early works—extended exercises in reiteration so hypnotic that any eventual fluctuations seem imaginary—*Sky Light* incorporates a point of view brought home to the choreographer when she made a couple of pieces for the Joffrey Ballet: that variety and brisk pacing give a dance theatrical impact. Although there is still a carefully restricted amount of raw material in *Sky Light*, the discrete elements alternate in short spurts. The result is a dance about change rather than one about sameness.

It's a fierce dance. A lot of it conjures up visions of Oriental martial arts such as kung fu. The six dancers, clothed in loose, belted shirts and trousers of glowing yellow, cross the stage in slicing jetés and meet in pairs at the center as if to join in combat. Rooted to the spot, they execute gestures that reach out, grab, and pull in in swift succession. Even where their patterns are essentially decorative, the idea of ferocious energy predominates. Clustering one by one into a star formation at the center of the space, they seem drawn by a centripetal force; they tear themselves away to disperse to distant points. And when, at the end, they make their slow, formal bow, crouching into a fetal shape with their arms folded pacifically behind their heads, you still sense the bodies' reined-in energy.

Compared with the dances Dean made in the first years of her career, this one is a little slick—she's become knowing at the expense of sincerity—but it is undeniably stirring. The music, with its staccato rhythms miked so loud they vibrate in the spectators' own bodies, contributes to this effect in no small measure.

Two brand-new dances, *Transformer* and *Impact*, show Dean pursuing the rediscovery of dance tactics she originally rejected in her search for essentials. Now she's begun to explore the idea of working with a largish group and having them deviate from unison work into disparate actions; she even allows them exits and re-entrances. This is more than she is presently equipped to handle, and it comes along with an awakening to the riches of other dance-makers' achievements that causes her to quote with indiscriminate abandon.

QUOTATION MARKS: *There are echoes of Balanchine in Dean's handsome* Impact.

As a transitional work, *Impact* (to a vivid score by Steve Reich) is fairly successful, though it owes far too much to Balanchine. The women in their black tank suits, their powerful thighs sculpting the air, are pure *Four Temperaments*, as is the fierce female soloist barely contained by a male quartet. The grid of advancing and falling figures and the blazing semaphoric gestures are *Symphony in Three Movements* revisited. Happily, Dean's own inventions don't fight with the Balanchine references and, in the sections that are more clearly her own, she creates a dance of stalking, rippling figures that is as handsome as it is exciting. Her main problem is an intermittent diffuseness. Having widened her scope, she's lost her customary tight control.

Transformer is, frankly, a mess. Its two-piano score by Anthony Davis has a long, dreamy introduction; lacking a pounding beat to drive it ahead, Dean's choreography turns aimless. Even when the music intensifies, the structural logic of the dance remains unclear. Figures arrive on the scene, depart, and reappear for no discernible reason—architectural, pictorial, or even mathematical. Material—gobs of it—is introduced and inexplicably abandoned.

For the most part, the dance shifts indecisively between standard Dean fare—lines that add body to body in a dogged "1 + 1 + 1" formula and spates of spinning, which the present company executes only halfheartedly—and pretty stuff on loan from Balletland, such as soaring leaps and arabesques allongées, which it performs very well. Having admitted partnering to her vocabulary with *Fire* (made in 1983 for the Joffrey), Dean concentrates here on lifts; a sequential duet for three couples is nothing but. Is i an inadvertent echo of the recent course of sexual politics that Dean, who once insisted that her men and women stand independently on their own two feet, now gives us women who don't need feet?

ACCORDING TO THE DANCE WRITER AND actor David Vaughan, **James Waring's** ballets were "notable for their musicality wit, and poetic sense of fantasy and the macabre." In 1978, three years after War

Photograph by Beatriz Schille

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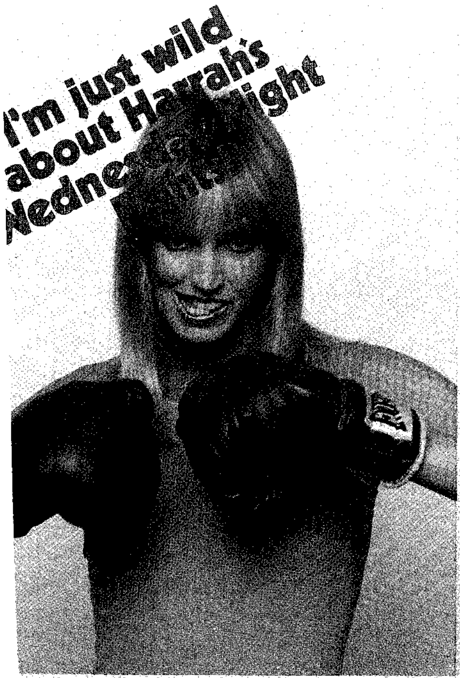
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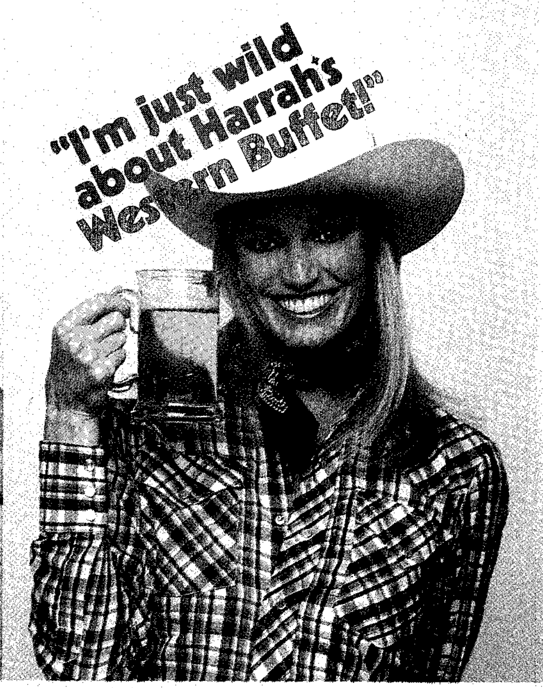
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“I'm just wild
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Marina!”
Harrah's
Marina

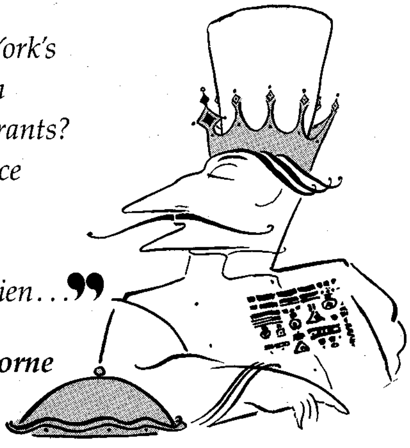
ing's death at the age of 53, Vaughan produced *Terpsichore Explained: A Lecture*, a deliciously nonsensical overview of the art of dancing, written by Waring with deadpan illustrations by a few practitioners. This gem of instruction, which makes gentle gibes at subjects as sacrosanct as Martha Graham in her Freudian-emotive vein and the scholarly investigation of folk dance, was revived recently—with Vaughan re-creating his prim, dandified professorial role—by Balletfore, a chamber company that specializes in evocations of the past. The lecture-dem served as a companion piece to Waring's 1972 ballet *An Eccentric Beauty, Revisited* (set to Satie's *La Belle Excentrique*), staged for these performances in the ongoing festival at the Theatre of the Riverside Church by its original star, Gretchen MacLane.

The soloist for *Eccentric Beauty*—here, Rayanne Mershon—wears an exotic costume adapted by Waring from Bakst's design for Nijinsky in the title role of *Le Dieu Bleu.* It consists of a golden appliqué-and-bead-encrusted tunic with a skirt that flares out stiffly over periwinkle leggings, and a spired, feather-enhanced crown. The arms are encased in periwinkle sheaths as well; the eyes are shielded by a glittering mask. The getup is as splendid and fanciful as the most theater-struck child could wish for her dress-up collection.

The ballet is simply three extended variations with a bizarre, haunting interruption. Mershon works her way wit aplomb through sequences that shift i the blink of an eye from standard balle fare and ballerina behavior of the earlie part of this century to boisterous quote from American vernacular dance. Tosse in, like an esoteric condiment, are references to the Hindu-*Siamisme* of *Le Die Bleu,* which Fokine made for Diaghilev' company in the wake of an Orient craze.

Midway through the lady's secon solo, a poor shuffling fellow appear knickerbockered and slouch-hatted, h expression a portrait of stubborn v cancy. He bears a tray arranged with a assortment of wares, among them framed family snapshot, a stopwat hung on a chain of paper clips, and flowered china mug that holds a handf of asparagus—the sort of assemblage J seph Cornell might have concocted wh he was tiddly. Our heroine examines t offering gravely, then imperiously wav the man away and gets on with her pe formance. At one level, it's all Dada fu yet I couldn't help thinking that the t figures were inextricably allied—t beauty so glorious and peculiar it c barely emerge from the imagination take on concrete form, and the hopel vagrant with his collection of crazy pa phernalia, forever intruding upon gra illusions. ▮

The critics have a Word for it:



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HATE AND FATE

"...Anything goes in the chirpy-cynical world of *Kane & Abel,* and it's nobody's fault, unless he's unemployed..."

UP FROM STEERAGE: *Peter Strauss as Abel in the Jeffrey Archer mini-series.*

JEFFREY ARCHER, WHOSE **Kane & Abel** has been translated into a CBS mini-series (November 17, 8 P.M.; November 18 and 19, 9 P.M.), is all right, Jack. Once upon a time, he was poor and lower middle class. Then he upwardly mobilized himself by writing novels that sell in the hundreds of thousands. Now he is, in effect, minister of propaganda for Maggie Thatcher's Tory government, which allows him to be interviewed by the New York *Times* on the subject of the undeserving unemployed: He made it; why can't they?

Archer's is an interesting mind to visit, although one wouldn't want to live there. What an imp! In one novel, he imagined the assassination of Edward, the last of the Kennedy brothers, which so embarrassed Jacqueline Onassis that she switched publishing houses. In another, just published, he changed the ending and the meaning of his own account of the British parliamentary process just to suit the perceived needs of that American audience that buys him in the hundreds of thousands. In between, he wrote *Kane & Abel.*

Kane & Abel pretends to think about a Boston Brahmin and a Polish immigrant, both born in 1902. On CBS, Sam Neill—*My Brilliant Career, Reilly: Ace of Spies*—is the Brahmin, William Lowell Kane. Peter Strauss—*Rich Man, Poor Man; Soldier Blue;* and Showtime's *Tender Is the Night*—is the immigrant, Abel Rosnovski. Kane's father sinks with the *Titanic.* Abel's father turns out to be a baron with a castle, although the Germans take over the castle during World War I, and the Russians rape and murder Abel's sister, and Abel himself is sent to Siberia, from which he escapes to Turkey, where, being fiercely Islamic, they sever the hand that steals the orange, which is why Abel winds up in steerage, on his way to the Statue of Liberty. What is capitalism but a stolen orange?

En route to the Statue of Liberty, Abel loses his virginity to Zaphia (Alberta Watson) in a lifeboat, under the sort of tarp that ate Vince Coleman. Kane, meanwhile, graduates from prep school into an angry apprehension of what his dissolute stepfather (David Dukes) is doing to his trust fund. Kane becomes a banker in New York and Boston. Abel goes into the hotel business, first as a waiter, then as a manager, and finally as an owner. But before Abel can become an owner, he must avoid a foreclosing of mortgage by Kane's Boston bank, the prospect of which inspires Abel's mentor, Davis LeRoy (Fred Gwynne), to jump out of a Chicago window. This makes everybody feel bad, even though Kane marries a beautiful widow (Veronica Hamel) and Abel makes a lot of money franchising his Polish-noble charm—your usual hate and fate.

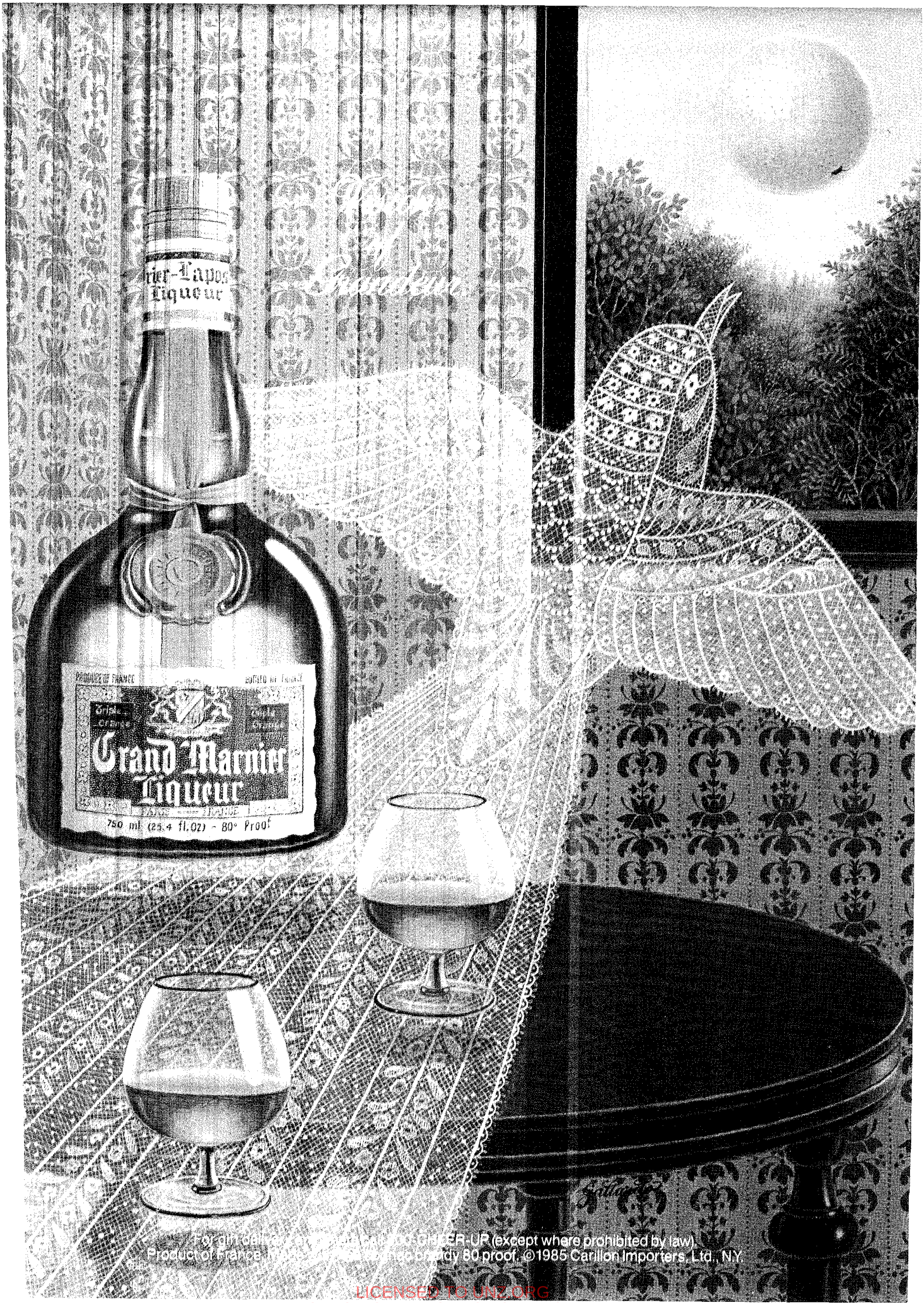
Of course, Kane's son (Tom Roberts Byrd) will fall in love with Abel's daughter (Kate McNeil) even as Abel buys up airline stocks to bankrupt Kane's bank. Of course, Kane's wicked stepfather will conspire with Abel to confound the Brahmin ingrate. (Dukes could have been a contender; instead, he is merely a congressman.) Of course, there is an incriminating diary, a secret benefactor, an aborted ambassadorship, and a narrative twist so tearful that your pretzels will go soggy.

For the first several of these seven hours, Archer—or Robert W. Lenski, who adapted the Archer novel for television, or Buzz Kulik (*Brian's Song, George Washington*), who directs as if in syncopation to elevator music—seems to be trying to tell us that the bootstrap capitalism of the immigrant is morally superior to the Brahmin's anal-retentive hedge. Gears then shift, in narrative and psychology: All along, the Brahmin meant well but just couldn't say so ou loud, because saying anything out loud i in bad taste in Boston. (Old money i never wrong, it is merely reticent; unlik an underdog, it never barks; it bites tha lip.)

"Are we equating the value of life wit paper?" asks Kane's boss (Richard Ar derson). At least he doesn't ask it with a on the end of every word, which is ho *Kane & Abel* seeks to communicate th essential Polishness of half of its princ pals: "Somethink" happens, but wh and why? We go from Boston to Bever Hills to Warsaw in search of a Restor tion revenge play, and we don't even fir John P. Marquand. Archer—or Lensk or Kulik—forgives everybody, becau everybody at least makes money, eve though money makes everybody sad, as multiplying the opportunities for d appointment.

Peter Strauss hyperventilates. Sa Neill just sits there like a fire hydra containing his energy. Veronica Ham young and old, manages to teach

Photograph by For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something about minimalist acting: She is almost Oriental, an ice queen with thawed eyes; she can say more by taking off her glasses than most actors manage by taking off their clothes. I like her, even though she no longer gives Furillo a wet kiss on *Hill Street Blues.* But at the heart of *Kane & Abel* is a sort of chirpy cynicism: Anything goes, although usually it goes wrong, although it's nobody's fault, unless of course we're unemployed, which is our fault instead of Maggie Thatcher's. And do we really need another Polish joke?

An Early Frost (NOVEMBER 11; 9 P.M.; NBC) is the first made-for-TV movie to address itself to AIDS. With such worthies as Gena Rowlands and Ben Gazzara as the mother and father of Aidan Quinn—*Reckless, Desperately Seeking Susan*—it compels. "The virus doesn't know or care what your sexual preference is," says a doctor to Quinn, who plays the part of a reasonably well adjusted young lawyer in Chicago who just got unlucky and who is reluctant to explain his preference or his disease to his parents or his pregnant sister (Sydney Walsh). Unfortunately, at least for the first hour, everybody cares more about that sexual preference than the virus.

An Early Frost is liberal piety at its best and most vulnerable. It is a disease movie, and the family comes too easily to understand and accommodate the subversive element. It is a horror movie—AIDS by definition leaves us defenseless—that wants a perhaps impossible reconciliation of the opposing imaginations o father and son. It is a mother movie—Gena Rowlands understands maybe a little too quickly—in which the mothe can't make everything all right. It is grandmother movie—Sylvia Sidney say to her grandson, "It's a disease, not a disgrace"—on a subject about which ther is no wisdom. It is a movie about fear an loving and the algebra between.

Quinn is superb, defiant, scared. So i D. W. Moffett as Peter, his lover, wh might have carried the virus home from bar or bathhouse. So, in particular, John Glover, as Victor, another AIDS vi tim who jokes himself to death. (AI isn't funny; Glover is; Glover redeems t giggle.) Yes, *An Early Frost* is full of tc many pregnant pauses before each con mercial message, and it melodramatize and Gazzara as usual acts as though l were locked in a tree in the petrified fo est, and there is something wrong abo a television program or a society th *means* well but never gets around doing anything. Nevertheless: This is education of the emotions, not to l sniffed at. I'm sorry it competes wi *Cagney & Lacey*'s gut-wrenching episo on abortion, and I hope you saw bo *Hunter* episodes on rape. Maybe tele sion should be less real. ■

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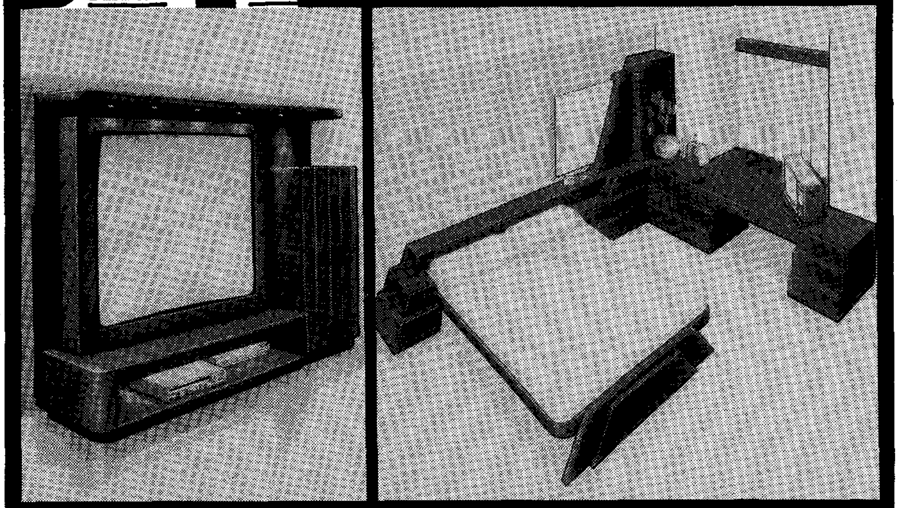

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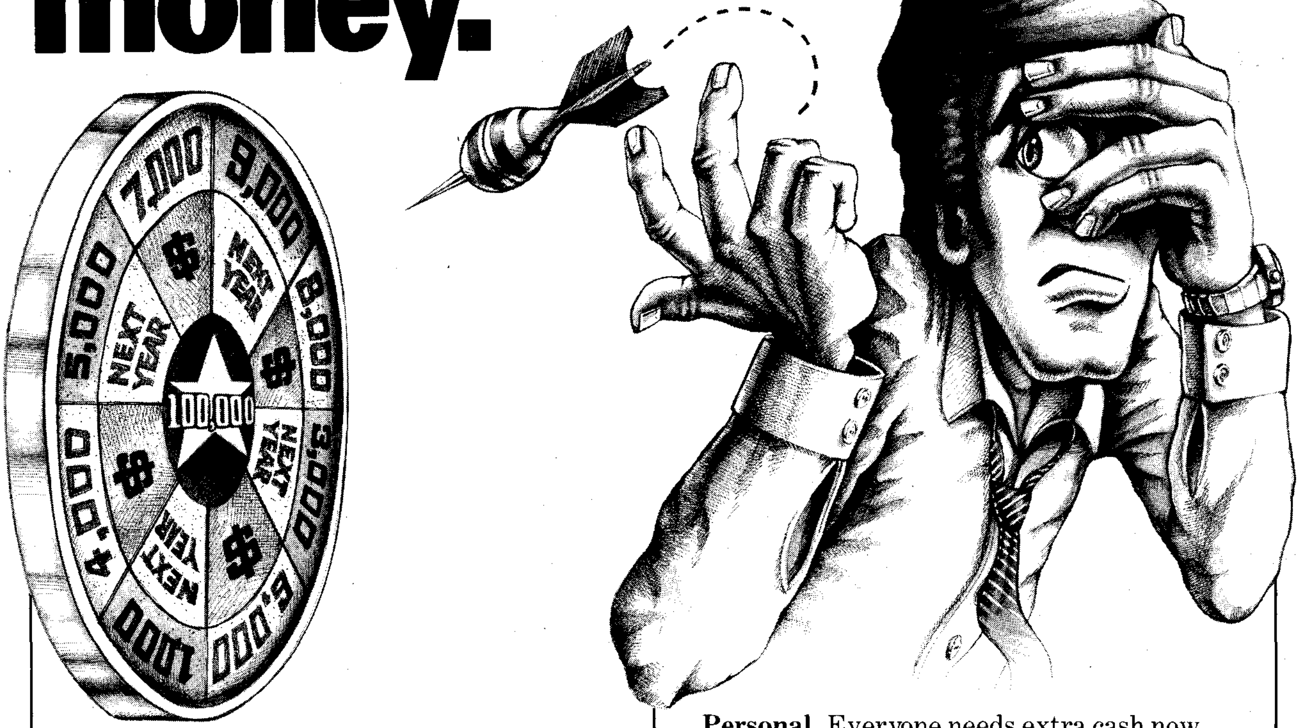

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CRIME AND PASSION

"...*To Live and Die in L.A.* is a sleek piece of trash; *The Official Story* is the rare movie with a genuine dramatic heroine..."

HOLLYWOOD STUD: *William L. Petersen with Darlanne Fluegel in William Friedkin's film.*

IN **To Live and Die in L.A.**, A VICIOUS cops-and-robbers thriller directed by William Friedkin, men are forever kicking each other in the crotch, and finally someone gets shot in the crotch. This is not merely a martial-arts strategy, it's a worldview. Kick or be kicked: The man with the most active foot winds up on top. Not only does everyone use everyone else in this movie, everyone betrays everyone else. That goes for Friedkin, too, who explicitly betrays the audience—intentionally, I think, in order to complete the circle of complicity.

Cynicism rules: The director is telling us he's no better than his characters—no better morally, that is—and he implies that the audience is no better, either. You're watching this sleaze, aren't you? Well, yes, we are, because it's well made, some of it, and because we're *there,* and we have to watch something. But our enjoyment may be limited by Friedkin's impersonal brutality and by the gleeful scumminess that is really a form of showing off. The cynicism isn't even convincing: If crooks didn't offer each other a little more loyalty than we see here, large-scale enterprise would be impossible.

The script has been worked up from a novel by former Secret Service agent Gerald Petievich, but it's really a Los Angeles retread of Friedkin's earlier smash, *The French Connection.* Again there are two cops—Feds this time, rather than city policemen—trying to catch a ruthless criminal, and employing criminal methods to do so. Again the cops, overzealous and reckless, accidentally get a federal agent killed. Again Friedkin gives us an amazing car-chase scene. But this time, working in a slick, video-influenced style, Friedkin throws in a variety of perverse sexual touches—little porno flashes—and his tone is icy and chic rather than gritty. Friedkin's method of jumping ahead in the scene to the moment of explosion adds to the don't-touch-me soullessness. Not one moment in the movie is held long enough to make us feel anything.

I enjoyed the performance of the young Chicago theater actor William L. Petersen as a cold-eyed, fearless cop who loves breaking the rules; Petersen moves like a small but extremely powerful college halfback, and he brings considerable sexual tension to the role of this hotshot stud. But *To Live and Die in L.A.* is a sleek piece of trash with dispensable heroes thrown onto the garbage heap along with everything else. *The French Connection* was coarse; this movie is coarser still. In the Hollywood of the seventies and eighties, directors don't age very gracefully.

The Official Story, A WONDERFUL ARgentinean film that has been picking up prizes everywhere, has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro), the proud-natured heroine, is an ordinary bourgeois woman, but she's a woman with a flaw—she avoids the truth about the situation on which her happiness depends. When she begins to suspect that she has acquiesced in evil, and that her blindness has betrayed her, she becomes implacable in her pursuit of the facts. In contrast to the ironclad heroines striding through our virtuous movies (Eleni being the latest example), Alicia isn't a good person who struggles against a large, impersonal force—racism, tyranny, nuclear hazards. Her scourge is only partly outside herself. Comfortable and happy, she could easily keep quiet and hold on to what she's got, but like Oedipus, she is indicted by her own standards, by her own imperious nature. As she falls into knowledge—and therefore into misery—she achieves greatness.

The time is late 1983. The war for the Falklands has been lost, and the military dictatorship has begun to unravel. In the streets of Buenos Aires, mothers and grandmothers march in protest, demanding the return of relatives arrested by the regime in the middle of the night many of them tortured and probably executed. *Los desaparecidos* they are called—the ones who have disappeared Alicia is a history teacher, and some o her students—snippy boys at an upper middle-class prep school—are in activ revolt against the textbook certaintie she imposes on them. "History is writte by assassins," says one of them, a surl radical in a blue blazer, who stares bac at her.

This is the kind of remark she loathe A temperamentally conservative woma in her mid-forties, Alicia is very muc like the older women teachers some of had in high school—intelligent but u imaginative, a stickler, and a little haug ty. She wears her hair pulled back sever ly from her face, dresses in suits, and le you know you have to work your butt to earn her affection. Her husband, R berto (Hector Alterio), is impressive-looking, too, a smooth operator in his mid-fifties who works for a multinational corporation dominated by Americans. Socially, the two of them frequent right-wing circles; at home, they are devoted to a five-year-old adopted daughter, Gaby.

Everything goes well for them until a woman friend of Alicia's returns from political exile and inadvertently raises the possibility that their adopted daughter could be a child of one of the *desaparecidos*. The security police, it seems, often stole the infant children of the people they executed, either keeping the kids themselves or selling them to friends of the regime. (This, by the way, is no lurid left-wing fantasy. It did happen to hundreds of children.) Alicia has always accepted Roberto's story that he took an unwanted child from a hospital. Now the worm of doubt begins to gnaw at her.

The Official Story, which was written by Luis Puenzo, the film's young director, and by Aida Bortnik, a leading Argentinean playwright and screenwriter, is one of the few recent films that neither patronizes nor mythicizes its heroine. If at first we feel lukewarm about Alicia, we soon realize that it doesn't matter, for she has been created in such depth that we accept her nature and her peculiar fate as ineluctable elements in a tragic conception of life. As Norma Aleandro plays her, Alicia is essentially self-protecting and reserved—the last kind of person likely to give way to a destructive obsession. Alicia adores her daughter. How easy it would be never to question her origins! But slowly, as Alicia begins to look into the affair, Aleandro opens the character to greater and more powerful accessions of rage, anxiety, fear.

I've never seen Norma Aleandro before, and my initial impression is that she is a great but modest actress; while looking at her, you feel that you are seeing only Alicia—the tears, storms, rages, miseries come without any apparent acting effort. Disgusted with her husband for lying to her, Alicia also fears what she may find out about him—fears what he may have done in order to get the baby. The spreading guilt she feels is horribly humiliating, yet it is also, in its way, a kind of liberation—the end of lies. Aleandro's greatest achievement is that she makes Alicia's passion for the truth so fierce that it is almost joyous. In the end, Alicia destroys herself and saves herself at the same time.

Roberto is also seen with great understanding. In his own mind, he fully deserves to inherit the baby of a murdered leftist couple, because in Argentina leftists are hopeless losers, and he is a winner. Having come from a left-wing family himself, he has grown up longing to move entirely within a magic circle of success, money, power, superior connections. What his wife does—mucking about with protesting grandmothers—fills him with disgust because it drags him down to the world of failure he thought he had escaped forever. In any case, what he did he did for *her,* and out of love. Why can't she understand that? In the final, extremely violent confrontation between these two, which is no less powerful for being completely inevitable, the love they feel for each other is the most painful element.

Director Luis Puenzo, in his first feature film, shows a talent for tormented, ambiguous emotions; a few of these scenes are worthy of Bergman. *The Official Story* is a little schematic. I wish Alicia didn't literally let her hair down when she begins to open up emotionally, and I could do without the sexy young radical teacher who flirts with her. But it's still quite an achievement. A whole society's complicity in terror and atrocity is encapsulated in the lie that Alicia has lived by—which is no doubt the reason this movie has sent shock waves through Argentina. Yet Alicia is never merely defined by her problem; she is always something greater. In the end, she's one of the few genuine dramatic creations in recent movies. ■

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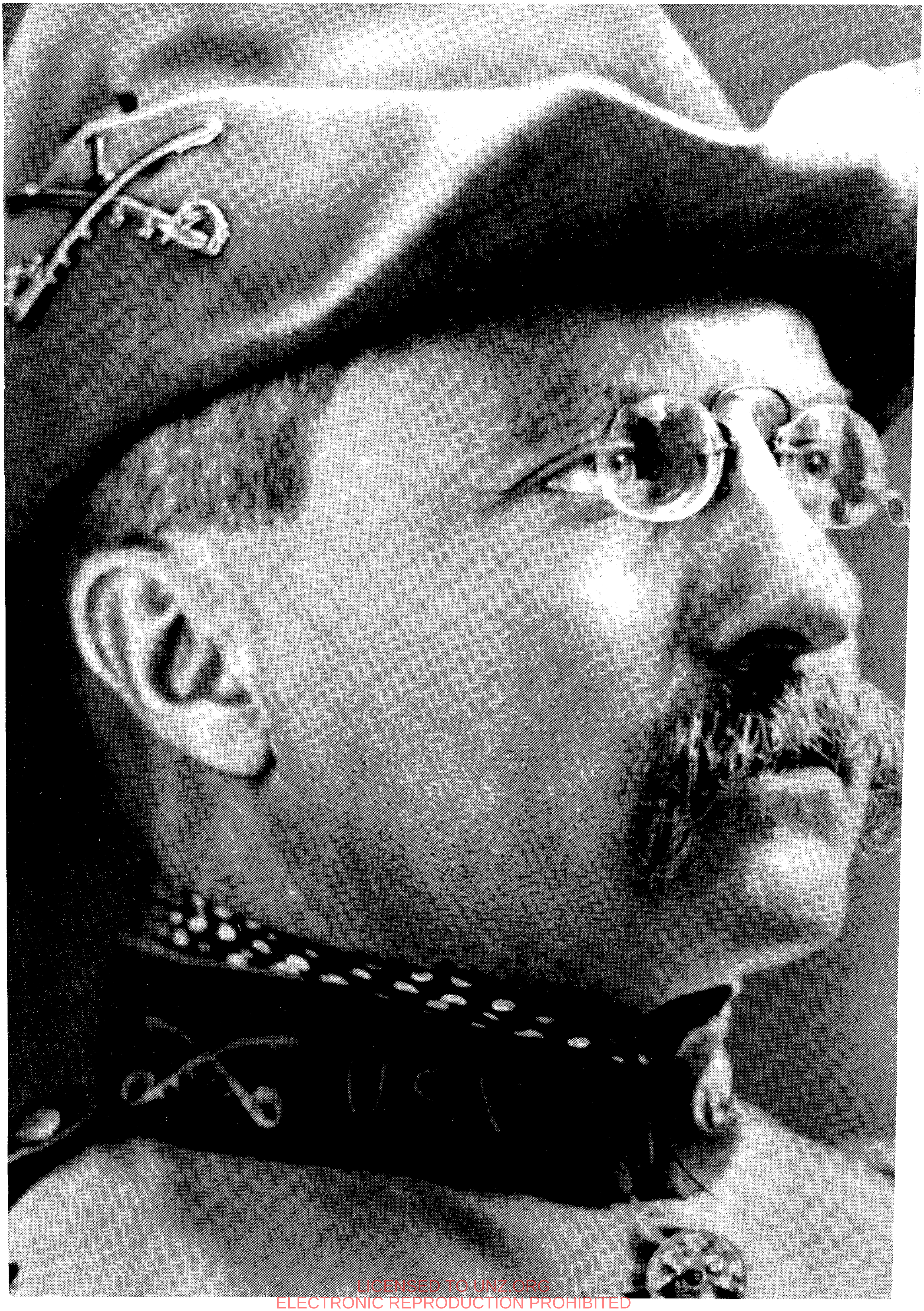

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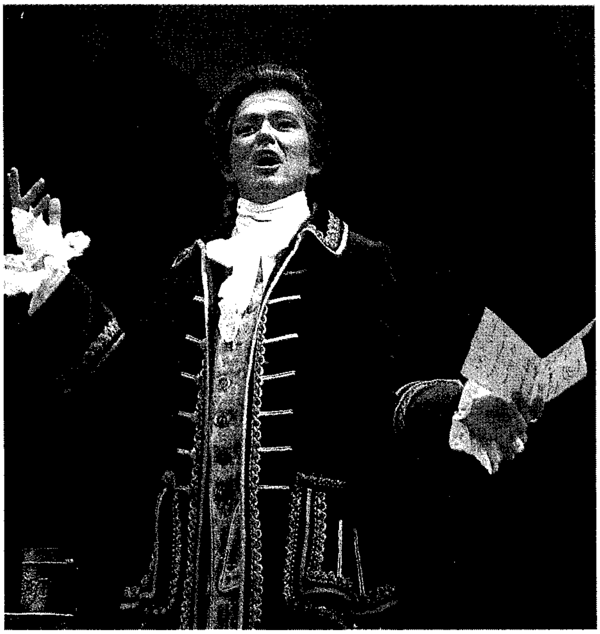
CASANOVA'S LATEST CONQUEST

"...Argento's *Casanova* is crammed with marvelous music, and an irrepressible ebullience bubbles to the surface in every scene..."

MANY PEOPLE MUST HAVE WATCHED Dominick Argento's **Casanova** at the City Opera with growing astonishment. Imagine: a new American opera, composed in a conservative, accessible idiom, one that draws its strength from traditional operatic conventions, and not a moment is stale, tired, or secondhand. On the contrary—Argento's latest stage piece is crammed with marvelous music, a delightful and masterly-crafted entertainment conceived by one of the finest creative musical sensibilities in America today. I have seen only two performances so far, but I am already tempted to include *Casanova* in very select company—*Porgy and Bess,* Virgil Thomson's two collaborations with Gertrude Stein, Bernstein's *Candide,* and perhaps a few other works that show American opera at its best.



GREAT LOVER: *Timothy Nolen as Casanova at the City Opera.*

Like so many opera composers before him, Argento has been drawn to some fairly grim theatrical subjects; after bringing Edgar Allan Poe, Dickens's mad Miss Havisham, and Shakespeare's drunken Christopher Sly to the stage, he probably needed a change of pace. And yet even these tragic figures of his earlier works are ennobled by the quickening, life-celebratory spirit that is the most treasurable characteristic of Argento's music, an irrepressible ebullience that bubbles to the surface in every scene of *Casanova.* Laughter frames the opera. A gale of merriment erupts behind the curtain even before Act I begins, and the hilarity can still be heard after the last note has sounded and the final curtain has fallen. It is the shared laughter of an occasionally errant but always loving community, the same heart-catching joviality that courses through Verdi's *Falstaff*—warm, human, infectious, and wonderful to hear.

Argento wrote the libretto himself, and no composer could hope for a more literate text, let alone one more theatrically effective or hospitable to music. In 1774, approaching middle age, Casanova has returned home to Venice, and the opera focuses on two of his last adventures, cleverly combined into a single plot. Most of Act I is concerned with the elaborate seduction of Bellino, a singer thought to be a castrato but, as only a Casanova could sense, actually a beautiful woman, disguised as a man to promote her operatic career. The other intrigue roils around the deranged Madame d'Urfé, who fancies Casanova as a famous necromancer and engages him to perform "The Great Work": the transference of her spirit into the body of a male infant. The rogue gleefully conducts this wild occult ritual during a violent hurricane on the Grand Canal, and in the process he relieves Madame d'Urfé of her jewels, which then become a dowry for Casanova's needy godchild.

A detailed analysis of the opera would show how skillfully and imaginatively Argento has organized this material into a swiftly paced, witty musical drama populated by dozens of delightful personalities. Fortunately, an audience need not trouble itself with analytical matters, since the complex plot is lucidly presented and the score percolates with instant musical appeal. I may be mistaken, but I detect a new clarity and economy in Argento's style. Although nearly all the themes in *Casanova* are built from simple triads, Argento never seems to run out of fresh, creative ways to ring changes on familiar tonal patterns and use them to illuminate the action and the characters. During the opera's opening measures, for example, the first voice we hear amid the milling carnival crowd is an anonymous mountebank singing, "Who will try?"—a tiny but exuberant G major motif that recurs throughout the score until we eventually recognize it as the motto of the entire opera: an inviting melodic embrace and the musical embodiment of Casanova's life-enhancing philosophy.

It would be tempting to go on at length, enumerating the musical beauties and structural subtleties of this score, but having heard the piece only two times, I am still in the process of discovering them all. The lyrical atmosphere of eighteenth-century Venice is omnipresent, during the delicious opera seria pastiche of Act I, the whirling carnival scenes, and the quiet "morning after" respite as the haunting song of an offstage gondolier wafts over Casanova and his grateful companion of the previous night. I might also poin out Argento's virtuoso treatmen of expositional dialogue, whic always flows naturally and tunefully yet expeditiously: Not sinc Virgil Thomson has an oper composer set the English lan guage with such grace and ele gance.

I realize that the City Oper must be many different things t many different people nowaday but while watching *Casanova* I was r minded of the young company that I fir got to know and love years ago at the Ci Center, when the commitment to Amer can opera was very real and immense vital. Of course, this production of *C sanova* originated with the Minneso Opera, which staged the world premie last April; but it still seems very much City Opera occasion—a new work tre ed with loving care by talented singe who never seem quite so effective or co vincing as when performing an opera their own language.

Timothy Nolen in the title role co mands center stage as he should, dange ously virile but always graceful, char ing, and vocally alluring. As the obsess Madame d'Urfé, Joyce Castle someh manages to be hilariously loony a

Photograph by Carol Rosegg/Martha Sw

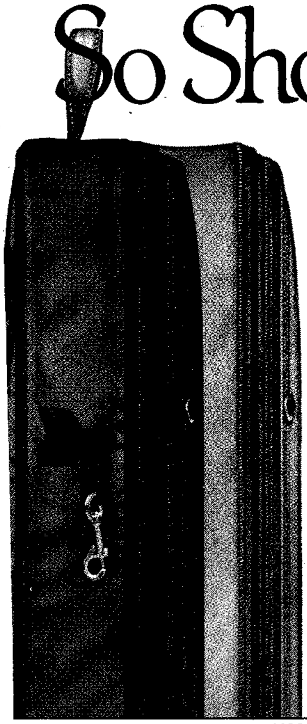
strangely touching at the same time—a remarkable performance. I single out these two as the most immediately striking figures onstage, which is unfair to David Hamilton, John Lankston, Ralph Bassett, Michele McBride, Carol Gutknecht, Melissa Fogarty, Mark Thomsen, Susanne Marsee, and all the other members of this huge and uniformly excellent cast. Gratitude is also in order for Arthur Masella's fluent direction, Franco Colavecchia's modest but tastefully evocative Venetian settings, and conductor Scott Bergeson's alert yet affectionate treatment of the score. Most of all, though, I thank Dominick Argento for composing *Casanova,* an opera that should be in the repertory of every company in the land.

Before leaving the subject of American opera, and in view of the nationwide celebration of American Music Week earlier this month, it might be an appropriate time to inquire if the Metropolitan Opera ever again plans to produce a work by a contemporary composer. Silly question. Yes, I know Jacob Druckman and John Corigliano were once given Met commissions, but at this point does anyone still seriously believe that they will ever deliver the goods? After years of hemming and hawing, neither composer has a thing to show, and the Met, with its schedule locked in through 1991, obviously could not care less. The fact is that the Met has not staged a new opera, foreign or American, in nearly twenty years, a shameful record equaled by no other major company in the world.

PERHAPS ONE DAY, 25 YEARS FROM NOW, Luciano Pavarotti and Placido Domingo will appear together in public, embrace warmly, and sing a duet. Yes, I admit that scenario sounds wildly improbable, but in the 1950s the prospect of hearing **Ferruccio Tagliavini** and **Giuseppe di Stefano** join voices in song would have seemed just as farfetched. Time can heal many rivalries, though—even between suspicious tenors who share the same repertoire. Unless the passing years have somehow miraculously transformed them into convincing actors, both Tagliavini (now 72) and di Stefano (8 years younger) were absolutely charmed to be teamed up and trolling forth "A la luz de la luna," an old Spanish specialty number once recorded by Enrico Caruso and Emilio de Gorgoza.

This nostalgic moment in Alice Tully Hall was only part of a lengthy musical variety show assembled by the Italian magazine *La Follia* to celebrate its ninety-third anniversary, but most people had come to hear what must surely be the final *addio* of these two once famous tenors. Actually, neither has ever stopped singing entirely, but it is startling to recall that their best years were already behind them as long ago as the early 1960s. Blessed with a lyric voice of extraordinary natural beauty (listen to some of those amazing wartime discs he made in Lucerne when barely 21 years old), di Stefano squandered his gifts early on, and by the age of 40 he had blown his voice apart—a sad fact that was only too audible at one of his last major appearances hereabouts, a single unhappy Hoffmann at the Met in 1965. Even before that date, Tagliavini had more or less disappeared from the international operatic circuit—possibly by choice, since his honeyed tones sounded remarkably well preserved on those rare occasions when he did resurface.

Understandably, there is not a great deal left in either throat now—I heard a couple of good notes, two extremely well-preserved tenor egos, and a faint hint of the individual timbres that once made these vocal personalities unique. Aside from unadulterated sentiment, the only valid reason to hear any singer at this late stage is to savor whatever seasoned artistic perceptions may filter through the physical limitations. In Tagliavini's case, there was at least a suggestion of the old charmer's vocal caress, even though his dynamic options are reduced to either very loud or very soft. Di Stefano really



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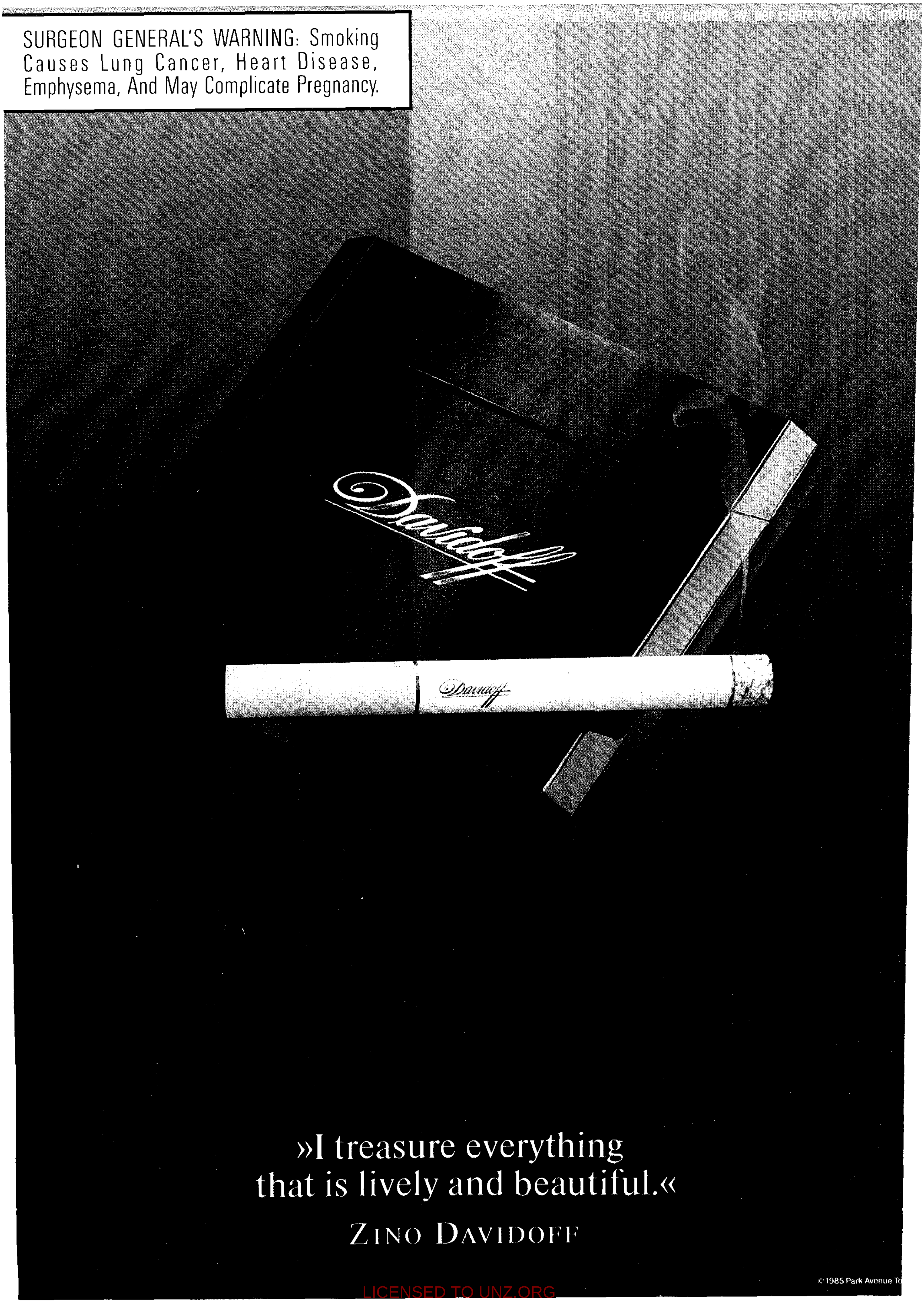
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saddened me, though—not so much because the liquid tonal beauty of his voice long ago turned raw, husky, and hoarse, but because his singing, once so vital, now communicates only boredom and fatigue. Appropriately, di Stefano sang Tosti's "Non t'amo più," making it perfectly clear that he must not love anything very much these days—certainly not Tosti, music, singing, audience, nor, I suspect, even himself.

MY FIRST LIVE EXPOSURE TO THE **Philharmonia Virtuosi,** a chamber orchestra conducted and aggressively marketed by Richard Kapp, was at the group's opening concert of the season in Town Hall. It could have been just an unlucky draw, but I found the whole event loathsome, a desperate attempt to attract audiences with kinky crossover and musical garbage. The latter was hauled out in the form of Jon Deak's *Hyde and Jekyll, Chapter II,* a witless "symphonic narrative" built around the ricky-tick clichés of silent-movie accompaniments. There were even supertitles projected on a screen above the orchestra, but unfortunately, no actors materialized to distract attention from Deak's dumb music.

Next, Maureen McGovern, backed by her instrumental trio, appeared and pecked at a set of pop songs. Perhaps because someone told her this was supposed to be a classical concert, McGovern also pretended to be a piccolo squeaking out "Stars and Stripes Forever." Later, she imitated a flute, piping he badinerie tune of Bach's B minor Suite. All this sounded even dumber than Deak—surely the next act could only be Dr. Johnson's dog doing his famous hindeg dance.

No such luck. Handel concluded the vening—*Imeneo,* one of the composer's ast operas and glowingly described in he Philharmonia Virtuosi's program with quotes from such respected Handel authorities as Paul Henry Lang, Winton ean, and Andrew Porter. Unfortunate, we heard less than an hour's worth of he score, and that was chopped up, rearnged, and sung in a cutesy English anslation by Hal Hackaday. Of course, his bowdlerized version was unctuously resented with that familiar reassurance: ow delighted Handel would be if only e could hear such a clever mutilation of s opera. Worse yet, Maureen McGovn returned to sing Rosmene, this time unding like a caricature of a voiceless mphs-and-shepherds British soprano. ankly, I fail to understand the reason r these questionable tactics, since Kapp a perfectly fine conductor and the ilharmonia Virtuosi plays decently ough, apart from the occasional patches bad intonation. Oh, well—Handel was showman, too, and even he might have eakily sympathized with this group's ky gimmicks. ■

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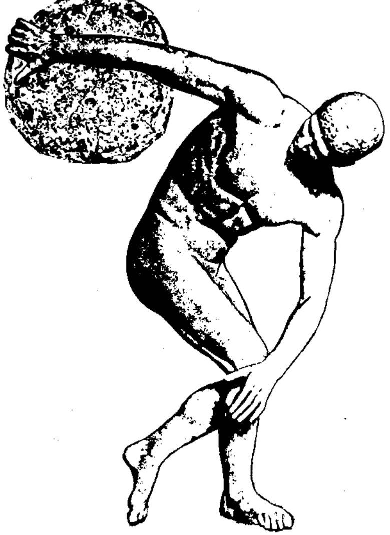

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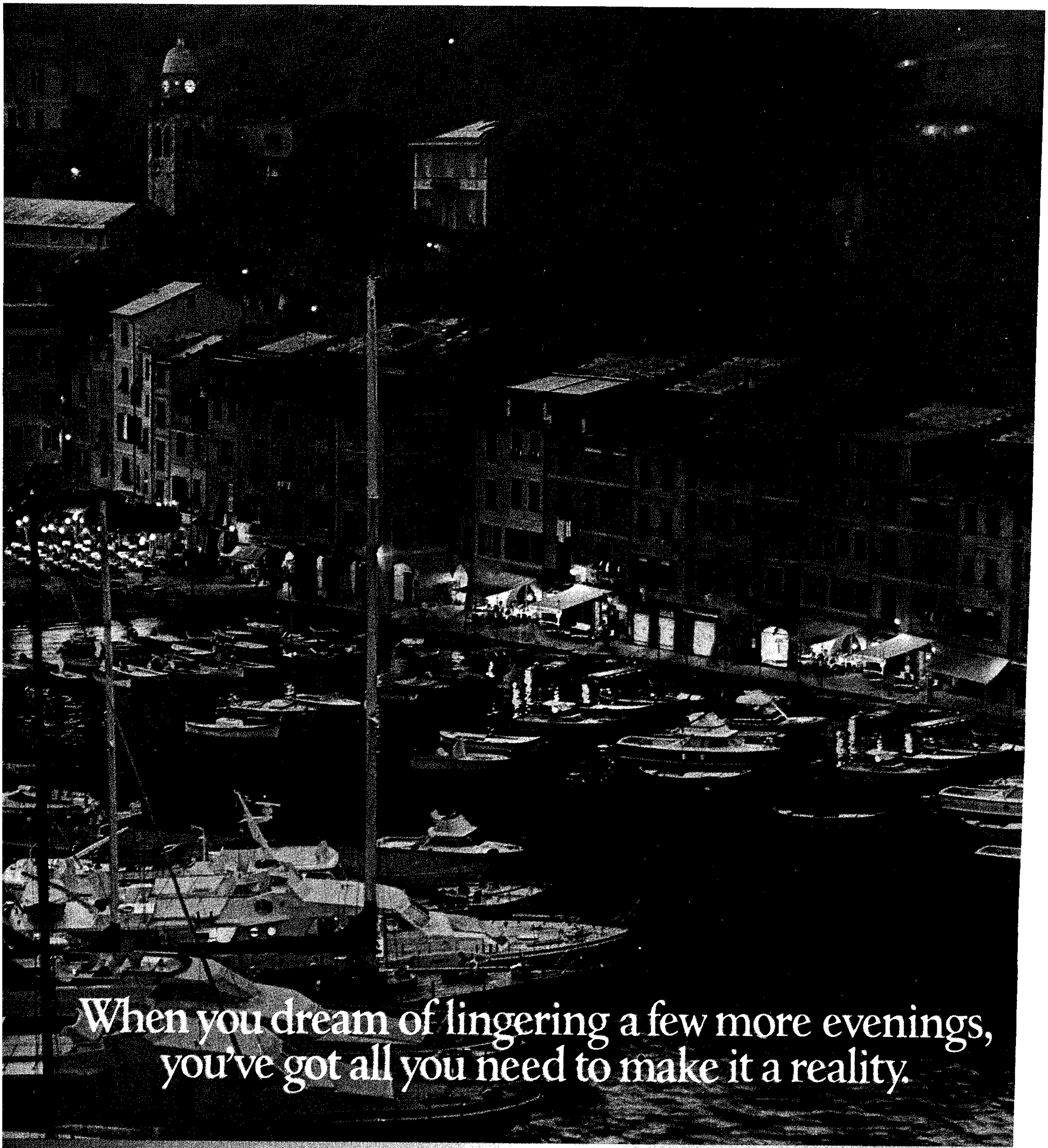
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NEW YORK PITS, NORSE PEAKS

"...*The News* offers noise, not music; schizophrenic cretinism, not a book. CSC's *Brand* is a passable staging of a masterpiece..."

MAKING NEWS: *Patrick Jude, Charles Pistone, Jeff Conaway, and Cheryl Alexander.*

JUST WHEN I THOUGHT I HAD SEEN EVERY conceivable horror and was inured to everything, the abyss yawns—no, the abyss gapes, and *I* yawn—and out crawls a monstrosity so noxious and nauseating, so sophomoric and witless, so pretentious and pointless, and, above all, so LOUD, that past horrors seem to beckon from the oubliettes of memory like so many "starry Fays." The thing is a musical called **The News**, by Paul Schierhorn (composer, lyricist, co-author), David Rotenberg (co-author, director), and R. Vincent Park (co-author, producer).

Schierhorn and Rotenberg were spawned by the Yale School of Drama, vintage Brustein; Park's provenance is more obscure. What they have concocted here is a show that offers noise instead of music, a beginner's rhyming dictionary instead of lyrics, a blend of schizophrenia and cretinism instead of a book, dancing for non-dancers (by Wesley Fata) instead of choreography, and some of the ugliest scenery and costumes this side of a trunk in Pocatello. The music is some sort of hybrid of punk and acid rock—call it vomit rock; the lyrics contain things like "You're older than I thought you'd be,/ Go ahead and dream all over me," sung by a love-starved teenybopper to a psychotic killer, who responds with "Keep ne from losing control,/ Keep me from laying out this role,/ Keep me from uncturing my soul" (I think, though "my sole" makes equal sense). The uncrupulous Executive Editor of the taboid *The Mirror* sings, "I keep the good, hrow the bad away,/ It works out okay," nd his neglected daughter, the aforesaid eenybopper, named Girl (all the charcters have generic names), sings about er dad things that end in mad, sad, bad, nd glad, and somebody sings, "Just a ob, just a wail,/ Just a killer of a hale"—I have repressed who and why, ut absolute poetry scoffs at context.

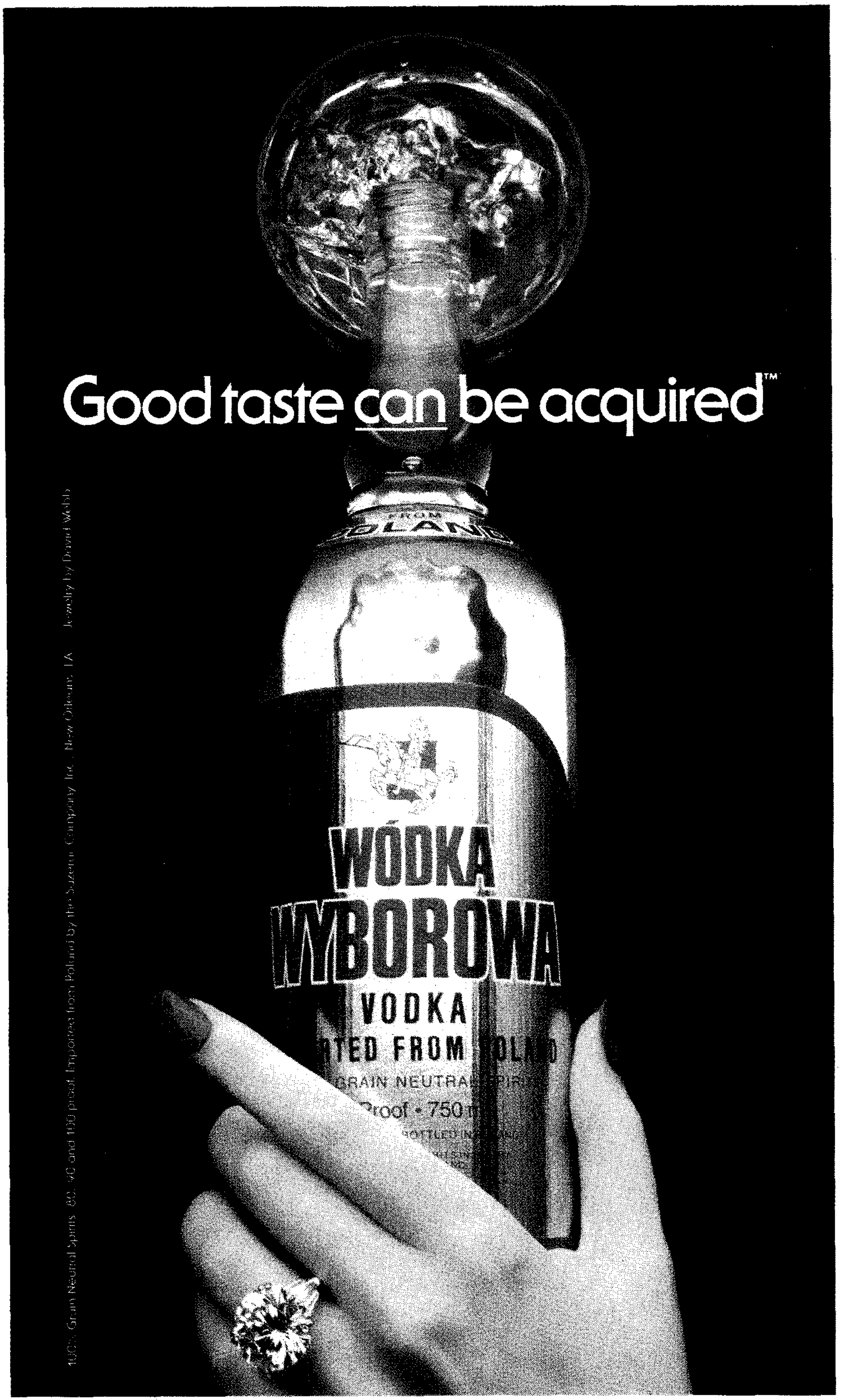
The story concerns Executive Editor, ho lives for and runs that vicious *Mirr*, and talks to his pining, fifteen-yearld Girl only on the phone, between ooking up such headlines as HEAD RED EAD and LIVE GOAT FOUND IN MADONA'S STOMACH. Girl is bored with her ys and wants to meet Wonderman, so e places an ad in *The Mirror*'s persons, and who should answer but Killer—ot of a whale but of a mean, sarcastic Talk Show Host, whom he has just justly disemboweled. Enough plot, and on to concept: We are in the city room of *The Mirror*, with a few desks, phones, etc. downstage. Upstage, the place is a kind of disco, with a band at least as frisky as a goat in Madonna's stomach, and the punk musicians double as editors of the paper. Everyone is miked to the teeth, and can talk to others above that infernal din only through the mikes, thus making the din dinnier. On a higher level left is Girl's bedroom, complete with wireless phone; on the same level right is Killer's shabby one-room apartment with shabby phone. Downstage can double as a street and a nightclub floor, and high in back is a screen on which headlines trying to be funny are flashed. Dingy set by Jane Musky, Halloween-reject costumes by Richard Hornung, rudimentary staging by Rotenberg, and lighting by Norman Coates, often from below to make the actors look spooky.

But these faces need no such help. The cast, with the exception of Jeff Conaway, who, as Executive Editor, looks twentyish and cute (how could he have 15-year-old Girl, Lisa Michaelis, who looks 30 and appalling?), is the scruffiest, creepiest ragtag and bobtail ever assembled, although Jonathan S. Gerber can at least play sax, and Anthony Crivello, sporting a fake bald patch, at least tries for a genuine performance as Killer. I think it is easier for a goat to survive in Madonna's stomach than in, or within smelling distance of, *The News*.

Brand IS ONE OF IBSEN'S HIGHEST MASterworks, every bit as good as its companion piece, *Peer Gynt*, yet hardly ever performed in these parts. Partly this is because it is in verse, partly because it is very hard and expensive to stage properly, and mostly because it is a profoundly disturbing play that, finally, seems to side with no one and whose meaning refuses to be plain and simple. It is very probably Ibsen's most poetic work (which pretty much leaves out American actors), and easily his most spiritually unsettling one (which rather leaves out American audiences). So it is a joy to see it, even if the CSC production, without being shameful, leaves too much to even the most mettlesome imagination.

First, *Brand* is a play about man in, with, or against nature, and so nature has to be on the stage with snowy mountains and glaciers, storm-churned fjords and cheerless villages in steep, sun-shunned valleys where chill settles in bones and souls. The CSC has no resources and very

otograph by Ray Fisher.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little resourcefulness with which to bring on nature, whose presence is sorely missed. *Brand* is also about dwellings: a house too somber for human beings; a church too cramped, and later too inflated, for God. (*Brand* is a play as Christian as only a nonbeliever could write it.) This architecture, too, is missing. Missing, further, are large hunks of the play and a goodly number of minor characters. Above all, missing is a worthy translation; Michael Meyer's, even unrhymed, is mostly doggerel. Why not use the far superior (though still imperfect) one by Geoffrey Hill? Craig D. Kinzer, the new artistic director, has staged the play passably, but he is finally defeated, on top of the already cited shortcomings, by the arena stage itself: To create its images and illusions, this play requires a proscenium. And then there is the problem of the actors.

Brand, the eponymous hero, is the intransigent preacher of a harsh God, a man as hard on himself as on his lax and gutless fellows. He is brave, bright, and ready to serve humanity, but only on his own exalted terms. He is to religion what Dr. Stockmann is to society, Solness to the artistic ego, Hedda Gabler to love: an overreacher who will perforce underachieve. His idealism is both magnificent and demented; his antagonists are both shrewd and infinitely beneath him. The part calls for aristocratic arrogance as well as moving neediness (mostly vis-à-vis Agnes, his wife, but also man and God); Brand must make you weep for him, and simultaneously freeze the tears in your heart. Robert Stattel, lacking both the physical and the histrionic stature, nevertheless tries manfully and gives a creditable performance—but what is creditable where sublime is needed? Jeffrey Hayenga is a believable Ejnar and, after a shaky start, Erika Petersen develops into a touching, but not heartbreaking, Agnes. She is also wonderfully Scandinavian, as is Sally Chamberlin, a strong, wily Mother. Patrick Tull (Mayor and Tom Spackman (Provost) are competent but unsubtle, with Tull quite funny Frank Dwyer will do as the Doctor, bu alas, does it again as the Schoolmaster.

Minor roles are botched by such youn and inexperienced actors as David Friedlander, Katherine Marie Loague, an Kathryn Klvana; in fact, much of th company is so young as to turn th *Brand* into a Children's Crusade. A Gerd, Susan Bruce may be the prettie actress in New York, and she scamper as nimbly as a chamois. She is to scrubbed and wholesome for the wil crazy girl, but the real trouble come when she opens her mouth and sound *more* American than apple pie. The pro gram calls her a recent graduate NYU's Professional Acting Program an a voice and movement teacher. Does th suggest a fatal flaw in our theater? ■

SALES & BARGAINS

BY LEONORE FLEISCHER

TRIBAL ARTS

THIS GALLERY IS CLOSING AND IS HOLDING a sale on its large selection of African art and artifacts. For example, museum-quality pieces include: Bundu female initiation helmet from Sierra Leone, was $1,500, now $675; Yoruba night-hunter-dance head-mounted mask from Nigeria, was $3,200, now $1,500; royal-crocodile game-board-table from the Akan court (Ghana), was $4,500, now $2,100; Toma mask from Liberia, was $8,000, now $3,000. Also: wood flutes from Burkina Faso (Upper Volta), were $275, now $75; bronze protective twin amulets, were $400, now $130; Bambara fertility-dance staffs from Mali, were $375, now $150; ancestor shrine statues from the Senufo and Baule tribes of the Ivory Coast, were $500, now $225; Yoruba maternity oracle bowl (from Nigeria), was $650, now $250; Abomey bronze palace processional group from Benin, was $700, now $275; antique thrones, stools, and headrests, were $250–$2,500, now $100–$900. Also: calabash-gourd rattles with Bambara engravings, were $6, now $1; wood ladles and bowls from Mozambique and Kenya, were $8–$25, now $2–$12; beaded neckaces, were $10–$200, now $4–$90; and much more. M.C., V., checks accepted; all sales final. *Tribal Arts Gallery, Inc., 84 East 10th St. (982-4556); Wed.–Sun. noon–6 p.m.; 11/13–17 and 11/20–24.*

FOR THE FAMILY

IELNIKOFF'S IS REDUCING PRICES 30 ercent on popular merchandise for chilren and adults. For children: Bull Frog ogging suits (sizes T2–4), were $29, now 20.30; Lee pre-washed jeans (sizes 8–14), ere $18, now $12.60; Tidykins snowsuits nfant sizes 6, 12, 18, and 24 months), ere $60, now $42; Pacific Trail parkas izes 8–16), were $56–$65, now $39–$43. or men (sizes S–XL) and women (sizes -L): ski parkas by Head, Panda, and bermayer, were $135–$249, now $99–74. A.E., M.C., V., checks accepted; exianges possible. *Melnikoff's, 1594 York ve., at 84th St. (288-3644); Mon.–Sat. 10 m.–6 p.m.; through 11/23.*

MEN'S CHIC

EXANDER JULIAN CLOTHES AND SHOES r men—sizes 38–44 R and L (suits and ort coats), 28–38 (trousers), S–XL (sweaters and sport shirts), 14½–16/32–35 (dress shirts), and 8–12 M (shoes)—are here at far below their usual prices. For example: wool or cashmere-and-wool suits, retail $700–$950, here $250–$350; wool, cashmere-and-wool, or cashmere sport coats, retail $500–$800, here $200–$275; cotton-corduroy or wool trousers, retail $125–$225, here $45–$75; Shetland pullover sweaters and cashmere V-necks and cardigans, retail $170–$500, here $60–$125; shirts, retail $67.50–$150, here $25–$40; silk neckwear, retail $42.50, here $15; slip-on and tie shoes, retail $265–$375, here $75–$100. Cash only; all sales final. *Alexander Julian, 8 West 40th St., twenty-first floor (382-3700); Thurs. and Fri. 8:30 a.m.–6 p.m.; 11/14 and 15 only.*

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THIS FACTORY MANUFACTURES QUILTED bedspreads and other bed and bath accessories, and opens to the public on Saturdays. Fabrics are from famous mills. For example: first-quality, loom-quilted production-overrun bedspreads (selected irregulars, $10 to $30 less), retail $175–$275, here $29–$49 (twin), $39–$59 (full), $39–$69 (queen), and $49–$79 (king); hand-guided outline-quilted bedspreads, some one-of-a-kind (custom-made with in-stock fabrics, $50 more), retail $300–$550, here $69–$89 (twin), $79–$109 (full), $89–$129 (queen), and $99–$149 (king). Custom-made draperies, balloon shades, Roman shades, dust ruffles, and fabric shower curtains are available at wholesale prices. All in-stock items are priced well below wholesale; prices on custom-made items with in-stock fabrics are slightly higher than those for ready-made ones (customers may provide their own fabrics). Checks accepted for in-stock merchandise and as deposits on custom orders (cash or certified check required upon completion of work); no credit cards; all sales final. *Quiltco Industries, 135 East 144th St., the Bronx (993-5668); Saturdays 9 a.m.–3 p.m. Sale through 12/28.*

WALLPAPER

THIS WELL-KNOWN COMPANY SPECIALizes in wallpaper, which it always discounts; it is now reducing prices further. In-stock wall coverings are from the best-known designers and manufacturers, and include: vinyl wall coverings, list $10.95–$22.95, here $4.95–$13.95; European Art Deco–style heavily textured vinyl wall coverings, list $13.95–$18.95, here $9.95–$14.95. Coordinated fabrics

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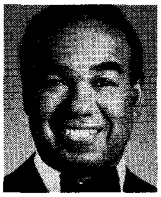

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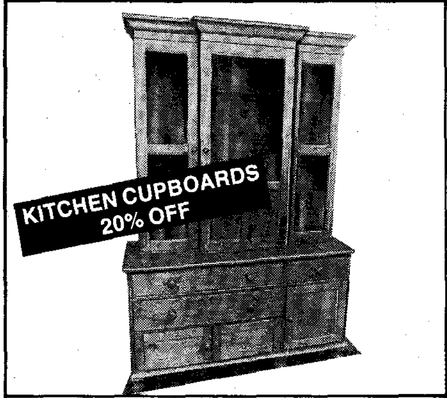

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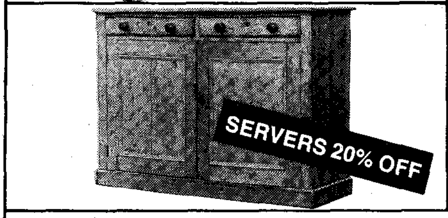

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checked blazer, retail $240, here $11
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charmeuse, and broadcloth, in flora
and solids, include: tank blouses, ret
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wool-gabardine crop pants, retail $
here $47; Anne Pinkerton rayon me
eval-style blouses, cotton-corduroy ja

ets with opera tails, and matching pants, retail $96, $118, and $76, respectively, here $21.20 each; Issey Miyake cotton-herringbone tops and cotton drawstring pants, retail $116 each, here $74. Also, sweaters and a wide range of accessories and gift items, including portfolios and address books. M.C., V., checks accepted; exchanges possible. *Gillian B., 770 Morris Tpk., Short Hills, N.J. (201-379-7930). Call for directions. Sale Mon.-Wed. 10 a.m.-8 p.m., Thurs.-Sat. till 6 p.m., and Sun. 1-6 p.m.; through 12/10.*

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THIS ANTIQUES SHOP IS REDUCING PRICES by 25 percent on everything except jewelry, which is 20 percent off. The selection ranges from forties movie magazines (were $7 each, now $5) to a spectacular two-piece 9-ft.-high oak music cabinet with 90 drawers behind glass doors and with storage space below (was $4,500, now $3,375). Other examples: oak-rimmed zinc-lined bathtub with dolphin base, was $1,200, now $700; blue-glass Art Deco fireplace mantel and overmantel, was $2,800, now $2,100; pair of early-nineteenth-century Russian candlesticks, was $225, now $168.75. Also, many antique linens, and much more. Checks accepted; no credit cards; all ales final. *Elizabeth Danielle Antiques, 64 Broome St. (226-0400); daily 11:30 .m.-7:30 p.m.; through 12/24.*

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ass, sterling-silver, and 14K-gold clasps
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ere $125, $135, and $650, respectively,
w $90, $100, and $500; six strands of
shwater pearls (two pink, two black,
o white) with gold-plated-brass clasp,
re $1,535, now $1,100; also, pins and
gs. Vintage and antique pieces in-
de: Les Bernard signed asymmetrical
cklace in gray metal with zircons, was
25, now $175; Art Deco chrome-and-
ved-red-glass necklace, was $395, now
5; platinum-and-diamond Art Deco
men's wristwatch (in working condi-
n) with platinum mesh band, was
000, now $3,500; large forties pins and
s, some of them sterling, were
-$185, now $15–$125; late-Victorian
celet with faceted garnets set in gold-
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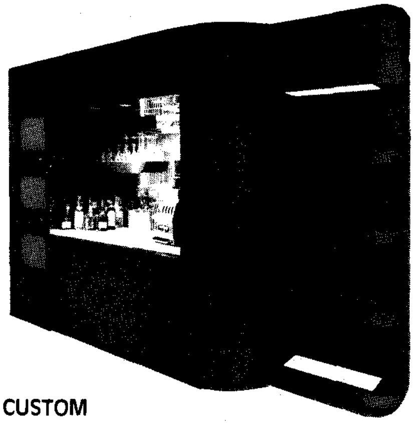

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A Complete Entertainment Guide for Seven Days Beginning

NOVEMBER 13

106
MOVIES

116
THEATER

120
ART

123
MUSIC & DANCE

126
OTHER EVENTS

128
RESTAURANTS

134
NIGHTLIFE

136
RADIO

139
TELEVISION

MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Opening Nov. 13: *Choosing Children; Breaking Silence.* #2—Thru Nov. 14: *Mishima: A Life in Four Chapters.* Opening Nov. 15: *Buddies.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*28 Up.* #2—Opening Nov. 13: *Louie Bluie.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—*El Diputado.* #2—*Mixed Blood.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. *Bring On the Night.*

8. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Nov. 13: *It Should Happen to You; The Whole Town's Talking.* Nov. 14: *Kings Row; Knute Rockne—All American.* Nov. 15–16: *Ministry of Fear; The Fallen Idol.* Nov. 17: *The Southerner; The River* (1951). Nov. 18: *J'Accuse; Lucretia Borgia.* Nov. 19: *Experiment in Terror; The Lady in Question.*

11. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Nov. 13–14: *Midnight Cowboy; Mean Streets.* Nov. 15–16: *The Man Who Fell to Earth; The Hunger.* Nov. 17: *Rear Window; Vertigo.* Nov. 18–19: *Gregory's Girl; Don's Party.*

12. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*Kiss of the Spider Woman.* #2—Thru Nov. 14: *Krush Groove.* Beg. Nov. 15: *Plenty.*

13. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*Dance With a Stranger.* #2—*Death Wish 3.* #3—*La Chèvre.* #4—*Crossover Dreams.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—Thru Nov. 14: *A Nightmare on Elm Street, Part 2.* Opening Nov. 15: *Once Bitten.* #2—*Sweet Dreams.* #3—*Jagged Edge.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *After Hours.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Agnes of God.*

23. MURRAY HILL—34th St. W. of Third Ave. 685-7652. *Target.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Jagged Edge.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*That Was Then . . . This Is Now.* #2—*Transylvania 6-5000.* #3—*To Live and Die in L.A.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1 & #2—*A Nightmare on Elm Street, Part 2.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340 *To Live and Die in L.A.*

32. LOEWS STATE—B'way nr. 45th St. 575-506 #1—*That Was Then . . . This Is Now.* #2—*Transy vania 6-5000.*

33. CRITERION CENTER—B'way nr. 45th St. 354 0900. #1—*Target.* #2—*Commando.* #3—*Remo Wi liams: The Adventure Begins . . . .* #4—*After Hou* #5—*Rambo: First Blood Part II.* #6—*Morons Fro Outer Space.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. *Jagg Edge.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *Back the Future.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. *Re-a mator.* **EMBASSY 3**—*Silver Bullet.* **EMBASSY 4**—*Su Dreams.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-84 #1 & #2—*Krush Groove.*

39. EMBASSY 49TH STREET—49th St. E. of Seve Ave. 757-7003. *Silverado.*

40. UNITED ARTISTS TWIN—B'way nr. 49th St. 2 1633. #1 & #2—*Death Wish 3.*

41. GUILD 50TH STREET—50th St. bet. Fifth Ave. a Ave. of the Americas. 757-2406. *Agnes of God.*

43. ZIEGFELD—54th St. W. of Sixth Ave. 765-76 *Fantasia.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 7 3020. Thru Nov. 14: *Back to the Future.* Beg. Nov. *Dance With a Stranger.*

45. CARNEGIE HALL CINEMA—Seventh Ave. nr. 5 St. 757-2131. Thru Nov. 13: Documentary F Week. Nov. 14–20: Alberto Sordi, Maestro of Ita Comedy. See **Museums, Societies, Etc.** for det

46. SUTTON—57th St. E. of Third Ave. 759-1 *Target.*

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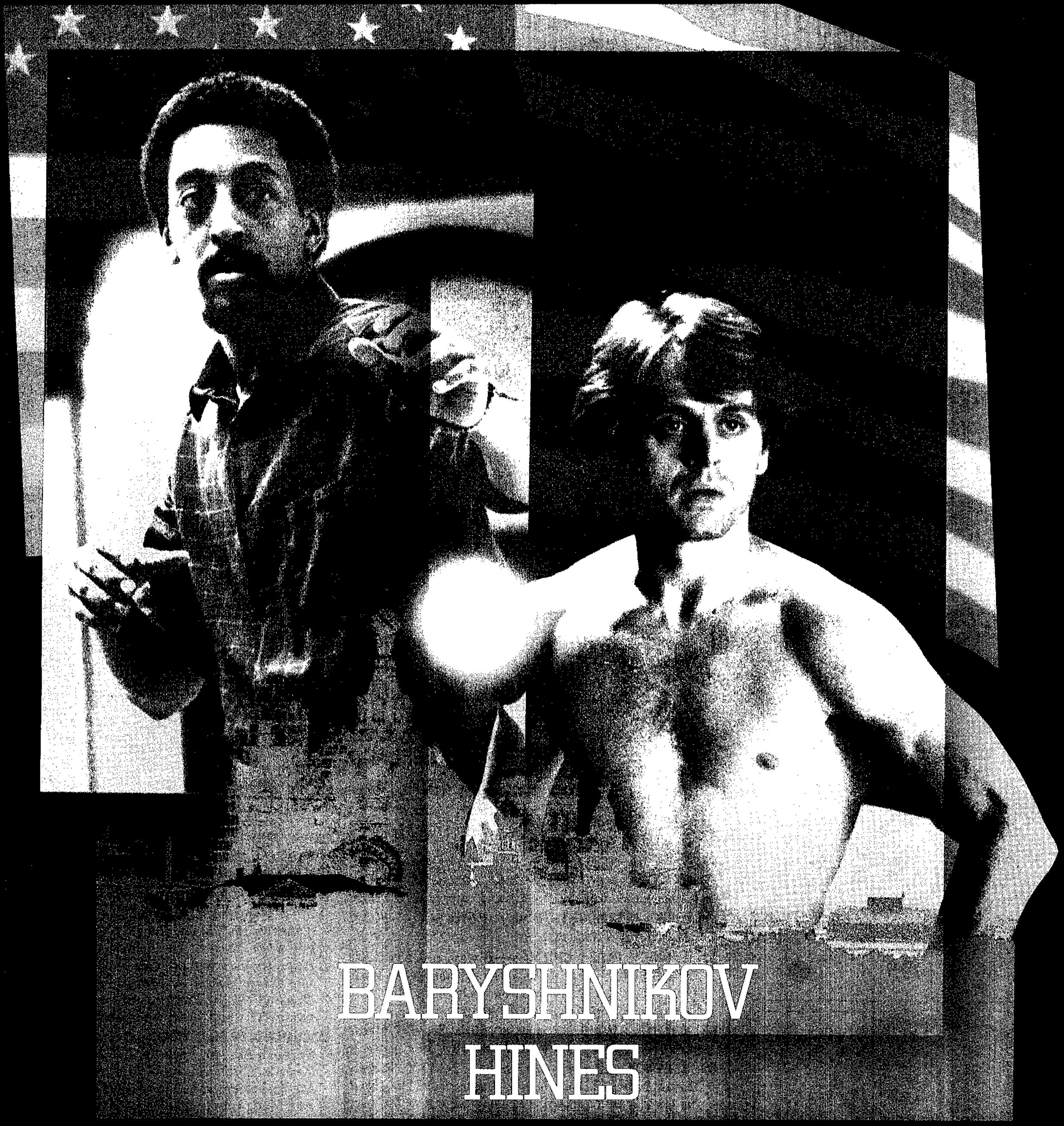

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MOVIES

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *Hail Mary.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Colonel Redl.*

49. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Bring On the Night.*

50. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *The Doctor and the Devils.*

51. PLAZA—58th St. E. of Madison Ave. 355-3320. *When Father Was Away on Business.*

52. PARIS—58th St. W. of Fifth Ave. 688-2013. *The Official Story.*

53. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Kiss of the Spider Woman.*

54. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*After Hours.* #2—*Death Wish 3.*

55. BARONET—Third Ave. at 59th St. 355-1663. *Agnes of God.* **CORONET**—*Jagged Edge.* Closed Nov. 13.

56. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Plenty.*

57. CINEMA I—Third Ave. at 60th St. 753-6022. *Eleni.* **CINEMA II**—753-0774. *Subway.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—Thru Nov. 14: *Sweet Dreams.* Opening Nov. 15: *Once Bitten.* #2—832-2720. *Flanagan.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Twice in a Lifetime.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*A Nightmare on Elm Street, Part 2.* #2—*That Was Then . . . This Is Now.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *The Gods Must Be Crazy.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Macaroni.*

65. UA EAST—First Ave. at 85th St. 249-5100. *Death Wish 3.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. *A Nightmare on Elm Street, Part 2.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*To Live and Die in L.A.* #2—*Transylvania 6-5000.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—Thru Nov. 14: *Commando.* Opening Nov. 15: *Once Bitten.* #2—Thru Nov. 14: *Krush Groove.* Beg. Nov. 15: *Target.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Compromising Positions.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Kiss of the Spider Woman.* #2—Thru Nov. 14: *A Year of the Quiet Sun.* Opening Nov. 15: *Sugarbaby.* #3—*Dance With a Stranger.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Shoah:* Part One. #2—*Shoah:* Part Two.

83. REGENCY—B'way nr. 67th St. 724-3700. Screen Teams. Nov. 12–13: *Monkey Business* (1931); *Abbott and Costello Meet Frankenstein; Three Sappy People.* Nov. 14–16: *The Mortal Storm; The Shop Around the Corner.* Nov. 17–18: *Dance, Fools, Dance; Possessed.* Nov. 19–20: *The Mask of Dimitrios; Three Strangers.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—Thru Nov. 14: *La Chèvre.* Opening Nov. 15: *Rasputin.* #2—*Sotto, Sotto.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*A Nightmare on Elm Street, Part 2.* #2—*To Live and Die in L.A.* #3—*Transylvania 6-5000.* #4—*Target.* #5—*After Hours.* #6—*That Was Then . . . This Is Now.*

86. THALIA—95th St. W. of B'way. 222-3370. Nov. 13: Brit Marathon I: *The Secret Sharer; Return of the Scarlet Pimpernel; A Place of One's Own; Fire Over England; Mill on the Floss; The Night Has Eyes; The High Command.* Nov. 14: Brit Marathon II: *Thursday's Child; Hue and Cry; Passport to Pimlico; The Hidden Room; I See a Dark Stranger; Counterblast.* Nov. 15–16: *The Three Ages; Parlor, Bedroom and Bath; The Balloonatic.* Nov. 17: *The Wages of Fear; Diabolique.* Nov. 18: *A Man for All Seasons; Martin Luther.* Nov. 19: *The Black Lizard; Mansion of the Black Rose.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Thru Nov. 14: *Sweet Dreams.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Krush Groove.* #2—*Transylvania 6-5000.* #3—Thru Nov. 14: *A Nightmare on Elm Street, Part 2.* Opening Nov. 15: *Once Bitten.* #4—*Death Wish 3.*

MUSEUMS, SOCIETIES, ETC.

ALBERTO SORDI, MAESTRO OF ITALIAN COMEDY—Carnegie Hall Cinema, Seventh Ave. nr. 56th St. 757-2131. Adm. $5 (double feature). All films are Italian comedies starring Alberto Sordi. Nov. 14–20. Nov. 14 at 2, 6 & 10: Three Shorts: *La Camera* (1970) by Sordi, *Il Gorilla* (1975) by Sergio Corbucci, and *Vacanze Intelligenti* (1978) by Sordi; at 4 & 8: *Un Americano a Roma* (1954) by Sordi. Nov. 15 at 2, 6 & 10: *Mafioso* (1962) by Alberto Lattuada; at 4 & 8: *Scusi, Lei E Favorevole o Contrario?* (1966) by Sordi. Nov. 16 at 2, 6 & 10: *Un Italiano in America* (1967) by Sordi; at 4 & 8: *Bello, Onesto, Emigrato Australia, Sposerebbe Compaesana Illibata* (1971) by Luigi Zampa. Nov. 17 at 2, 6 & 10: *Scopone Scientifco* (1972) by Luigi Comencini, co-starring Bette Davis; at 4 & 8: (See Nov. 16 at 2, 6 & 10). Nov. 18 at 2, 6 & 10: *Finche C'E Guerra C'E Speranza* (1974) by Sordi; at 4 & 8: *Io e Caterina* (1980) by Sordi. Nov. 19 at 2, 6 & 10: *Tutti Dentro* (1984) by Sordi; at 4 & 8: (See Nov. 14 at 2, 6 & 10).

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 873-4225; Naturemax: 496-0900. Free with museum adm. Nov. 13 at 7: *Los Sures* and *Obra: The Story of Operation Bootstrap.* **Naturemax Theater:** *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. Video in the Gallery, Fri.–Sat., 6:30–7:30: *TV Stripes on Tree Stumps* by Buky Schwartz. Super Super 8: Nov. 15 at 7:30: Films by Anthony Chase, Deborah Clarkin, John Porter, and Margaret Ahwesh; Nov. 16 at 7:30: Films by Rirkrit Tiravanija, Marjorie Keller, Darrell Wilson, Robert Huot, Knut Hofmeister, and Christof Doering.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members, students, and senior citizens $4. Films From Korea. Nov. 15 at 8: *Does the Cuckoo Call at Night?* (South Korea, 1980) by Chung Jun-Woo.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Nov. 13 at 7:30: *Bell, Book, and Candle* (1958) by Richard Quine.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $4; members free. Nov. 14 at 8 (benefit; adm. $6; res. advised): *The Foreigner* by Amos Poe. Nov. 15 at 8: *The Role of the Observer* (1982) by James Irwin; Irwin present. Nov. 16 at 8 & 11: *Standard Gauge* (1985) by Morgan Fisher, and *Sullivan's Travels* (1941) by Preston Sturges. Nov. 17 at 8: New Filmmakers Showcase; filmmakers present.

DOCUMENTARY FILM WEEK—Carnegie Hall Cinema Seventh Ave. nr. 56th St. 757-2131. Adm. $5. Nov 13 at 2: *Cortile Cascine* (1961) by Robert Young an Michael Roemer, *La Operacion* (Puerto Rico, 1982) b Ana Maria Garcia, and (at 3:45) *Bombay: Our City* (In dia, 1985) by Anand Patwardhan; 6:15: *Waiting for F del* (Canada, 1974) by Michael Rubbo; Rubbo presen at 8: *Nino Fidencio* (Mexico, 1982) by Nicolas Ech varria; Echevarria present; at 10: *Room 666* (1982) ar *Reverse Angle* (1982) by Wim Wenders, and *Fil maker: A Diary by George Lucas* (1968–82).

EMELIN THEATRE—Library Lane, Mamaronec N.Y. 914-698-0098. Adm. $3.50. Nov. 15 at 7 9:30: *A Love in Germany* (West Germany, 1983) Andrzej Wajda.

FRENCH INSTITUTE—Phillips Hall, Christ Churc 60th St. and Park Ave. 355-6100. Adm. $2.50; s dents and senior citizens $2; members free. Nov. 13 1, 3:15, 6 & 8:30: *Le Corbeau* (France, 1943) by Hen Georges Clouzot.

GLOBAL VILLAGE—454 Broome St. 966-7526. Ad $4. Endangered Documentary and Other Spec Nov. 12 at 7:30: What Ever Happened to Guerr TV? Nov. 15 at 7: *Portrait of a Terrorist* by Helena S berg-Ladd and David Meyer, and *My Life, Our Stru* by Suzana Amaral; Solberg-Ladd and Meyer prese

GUILD HALL—158 Main St., East Hampton, N 516-324-4050. Adm. $4; members $3.50. Nov. 1 8: *Madeleine* (Great Britian, 1950) by David Lean

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Free with museum adm. Nov. 16–17 at 1: *Demon Lover Diary* (1979) by Joel DeMott.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members $3. Tora-san Returns: Nov. 15 at 7:30: *Tora-san's Sunset Glow* (Japan, 1976) by Yoji Yamada, with Torajiro Kuruma. Spectacular Samurai: Nov. 16 at 2: *Shogun's Samurai/The Yagyu Conspiracy* (Japan, 1968) by Kinji Fukasaku. Nov. 17 at 12:30 & 3: *Sure Death* (Japan, 1984) by Masahisa Sadanaga.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $3. Nov. 16 at 8: *Signal* (1985) by Ernie Gehr; Gehr present.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue., 12 noon–8, Wed.–Sat., 12 noon–5. Thru Nov. 14: Leonard Bernstein: The Television Work. Nov. 15–Jan. 30, 1986: Jazz on Television.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** Film-Utsav India. Nov. 14 at 2:30: A History of Camera Movement: *Variété* (Germany, 1924) by E. A. Dupont; at 5: *Master, Mistress, Servant* (India, 1962) by Abrar Alvi. Nov. 15 at 2:30: *Aar Paar* (India, 1954) by and with Guru Dutt. Nov. 16 at 1: (See Nov. 14 at 5); at 5: *Mr. and Mrs. 55* (India, 1955) by and with Guru Dutt. Nov. 17 at 2: *The Citizen* (1952–53) by Ritwik Ghatak; at 5: *The Mechanical Man/Pathetic Fallacy* (India, 1958) by Ritwik Ghatak. Nov. 18 at 2:30: (See Nov. 17 at 2); at 6: (See Nov. 15 at 2:30). Nov. 19 at 2:30: *The Runaway* (India, 1959) by Ritwik Ghatak; at 6: *The Cloud-Capped Star/The Hidden Star* (India, 1960) by Ritwik Ghatak. **Titus Theater 2:** Nov. 14–18: BBS Budapest: Twenty Years of Hungarian Experimental Film. Nov. 14 at 12:30: Publicité: French Advertising Films, 1908–85; at 3: BBS Budapest II; 6:30: BBS Budapest I. Nov. 15 at 3: BBS Budapest III; 6:30: BBS Budapest IV. Nov. 16 at 12:30: Warner Bros. Cartoons Golden Jubilee: Warner Bros. Goes to War; 2:30: BBS Budapest I; 5:30: BBS Budapest V. Nov. 17 at 12:30: (See Nov. 16 at 12:30); 2:30: BBS Budapest IV; 5:30: BBS Budapest II. Nov. 18 at 3: BBS Budapest V; 6:30: BBS Budapest III.

EW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Nov. 13 at 8: *Pebbles* (Austria, 1982) by Lukas Stepanik. Nov. 14 at 8, Nov. 15–16 at 8 & 10, Nov. 17 at 5 & 7:30, Nov. 18 at 8: *Dim Sum: A Little Bit of Heart* (1985) by Wayne Wang. Nov. 19 at 8: *Freckled Rice* (1985) by Stephen C. Ning, and *Fei Tien: Goddess in Flight* (1983) by Christine Choy; Ning present.

EW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Nov. 16 at 1:30: *The Onion Field* (1979).

EW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Nov. 14 at 12 noon: *Guernica* (France, 1950) by Alain Resnais, and *Picasso: A Painter's Diary* (1981) by Perry Miller Adato; at 6: Meet the Makers: Experiments in Documentary Film: Bill Brand presents *Coalfields.* Nov. 19: Treasures of Spanish Film: 12 noon: *Furtivos* (Spain, 1975) by José Luis Borau; 2:30: *Bien Venido, Mr. Marshall* (Spain, 1952) by Luis Garcia Berlanga.

BLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Nov. 12–14 at 7 & 9:30: *Paris, Texas* (1984) by Wim Wenders. Nov. 15–27: The Films of Gilles Carle: Tue.-Sun. at 8:15 (regular adm.): *Les Plouffe* (Canada, 1982); free (tickets available one hour before screenngs): Nov. 15 at 6: *L'Ange et la Femme* (Canada, 977); Nov. 16 at 4 & 6: *Fantastica* (Canada, 1980); Nov. 17 at 4 & 6: *La Tête de Normande St.-Onge* (Canada, 1975); Nov. 19 at 6: *Red* (Canada, 1969). Public ervice (free): Fri.–Sun. at 2: *Dance Black America* 1985) by D. A. Pennebaker and Chris Hegedus.

ENS MUSEUM—NYC Bldg., Flushing Meadow-orona Park, Queens. 718-592-5555. Free with useum adm. Lewis Mumford: Toward Human Architecture. Nov. 16 at 2: *The City and Future* (1963) d *The City: Heaven and Hell* (1963).

SOUNDS OF SILENTS—Beacon Theatre, 2124 'way at 74th St. 787-1477. Adm. $6 & $7; senior tizens and children half price. Nov. 18 at 2 & 8: *iary of a Lost Girl* (Germany, 1929) by G. W. Pabst, ith Louise Brooks; live organ accompaniment.

EN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 uyvesant Pl., S.I. 718-727-1135. Adm. $2; mem-rs $1. Nov. 15 at 8: *The Cardinal's Visit,* from *Roslyn mance* (work-in-progress), and *Tung* (1966) by Bruce Baillie; Baillie present. Nov. 17 at 1:30: Filmdance, Program III: Denishawn Newsreels (1915–30), *Four Pioneers* (1965) by Barbara Morgan, *When the Fire Dances Between Two Poles* (1982) by Allegra Fuller-Snyder, *Remembering Thelma* (1981) by Kathe Sandler, and *Motion* (1972) by Murray Louis.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Tue., 1–8, Wed.–Sat., 11 a.m.–5, Sun., 12 noon–6. Nov. 13–Dec. 15: Film sculptures by Deborah Whitman.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. Adm. $8. Novels Into Film. Nov. 17 at 7:30: *Looking for Mr. Goodbar* (1977) by Richard Brooks, with Diane Keaton, based on Judith Rossner's novel; Rossner present.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*A Nightmare on Elm Street, Part 2.* #2—*Death Wish 3.* #3—*Krush Groove.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*That Was Then . . . This Is Now.* #2—*To Live and Die in L.A.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*A Nightmare on Elm Street, Part 2.* #2—*Death Wish 3.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Target.* #2—Thru Nov. 14: *Death Wish 3.* Beg. Nov. 15: *Once Bitten.* #3—*Transylvania 6-5000.* #4—*Agnes of God.*

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Krush Groove.* #2—*Transylvania 6-5000.This Is Now*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*To Live and Die in L.A.* #2—*A Nightmare on Elm Street, Part 2.* #3—*Target.* #4—*Death Wish 3.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. Thru Nov. 14: *Plenty.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—Thru Nov. 14: *Commando.* Beg. Nov. 15: *Once Bitten.* #2—*Target.* #3—*Transylvania 6-5000.* #4—*Death Wish 3.* #5—*Bring On the Night.* #6—*That Was Then . . . This Is Now.* #7—*To Live and Die in L.A.* #8—*A Nightmare on Elm Street, Part 2.* #9—*Krush Groove.* #10—*Jagged Edge.*

BROOKLYN

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201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Target.* #2—*A Nightmare on Elm Street, Part 2.* #3—*That Was Then . . . This Is Now.* #4—*Death Wish 3.* #5—Thru Nov. 14: *To Live and Die in L.A.* Beg. Nov. 15: *Once Bitten.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—*Bring On the Night.* #2—*A Nightmare on Elm Street, Part 2.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*That Was Then . . . This Is Now.* #2—*Transylvania 6-5000.* #3—*To Live and Die in L.A.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Target.* #2—*Death Wish 3.* #3—*Jagged Edge.* #4—Thru Nov. 14: *Commando.* Beg. Nov. 15 (tent.): *Once Bitten.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Transylvania 6-5000.* #2—*Target.* #3—*A Nightmare on Elm Street, Part 2.* #4—*That Was Then . . . This Is Now.* #5—*Death Wish 3.* #6—Thru Nov. 14: *To Live and Die in L.A.* Beg. Nov. 15: *Once Bitten.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*That Was Then . . . This Is Now.* #2—*Back to the Future.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Nov. 14: *Krush Groove.* Beg. Nov. 15: *Once Bitten.* #2—*To Live and Die in L.A.* #3—*Death Wish 3.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*Dance With a Stranger.* #2—Thru Nov. 14: *Agnes of God.* Beg. Nov. 15: *Once Bitten.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*That Was Then . . . This Is Now.* #2—*Transylvania 6-5000.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Agnes of God.* #2—*To Live and Die in L.A.* #3—*Bring On the Night.* #4—*Target.*

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- Zagat N.Y. City Restaurant Survey *CITY'S BEST GRILLED FISH ...AN ALL AROUND WINNER"*

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215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. Thru Nov. 14: *Death Wish 3.* Beg. Nov. 15: *Commando.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru Nov. 14: *Compromising Positions.* Beg. Nov. 15: *Agnes of God.* #2—Thru Nov. 14: *Remo Williams: The Adventure Begins* . . . . Beg. Nov. 15: *Kiss of the Spider Woman.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Jagged Edge.* #2—*A Nightmare on Elm Street, Part 2.* #3—Thru Nov. 14: *Commando.* Beg. Nov. 15: *Once Bitten.* #4—*Death Wish 3.* #5—*Transylvania 6-5000.*

219. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—*Transylvania 6-5000.* #2—Thru Nov. 14: *Jagged Edge; A Soldier's Story.*

220. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Target.* #2—Thru Nov. 14: *To Live and Die in L.A.* #3—*Death Wish 3.* #4—Thru Nov. 14: *A Nightmare on Elm Street, Part 2.* #5—Thru Nov. 14: *Krush Groove.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Target.* #2—Closed for renovations. #3—*Death Wish 3.* #4—*Krush Groove.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Target.* #2—*To Live and Die in L.A.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Death Wish 3.* #2—*Dance With a Stranger.* #3—*Agnes of God.* #4—*Fantasia.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Bring On the Night.* #2—*Transylvania 6-5000.* #3—*Remo Williams: The Adventure Begins* . . . . #4—*Death Wish 3.* #5—*Back to the Future.* #6—*Kiss of the Spider Woman.* #7—*Commando.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*That Was Then . . . This Is Now.* #2—*Transylvania 6-5000.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*To Live and Die in L.A.* #2—*Transylvania 6-5000.* #3—*Jagged Edge.* #4—*A Nightmare on Elm Street, Part 2.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*A Nightmare on Elm Street, Part 2.* #2—*Target.* #3—*That Was Then . . . This Is Now.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Krush Groove.* #2—Thru Nov. 14: *To Live and Die in L.A.* Beg. Nov. 15: *Streetwise.* #3—Thru Nov. 14: *Death Wish 3.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Commando.* #2—*Transylvania 6-5000.* #3—Thru Nov. 14: *Back to the Future.* Beg. Nov. 15: *Once Bitten.* #4—*Jagged Edge.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Marie.* #2—*Goodbye New York.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*Kiss of the Spider Woman.* #2—*Back to the Future.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Bring On the Night.* #2—*Jagged Edge.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *To Live and Die in L.A.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Death Wish 3.* #2—*Target.* #3—Thru Nov. 14: *Krush Groove.* Beg. Nov. 15: *Once Bitten.* #4—*Agnes of God.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Jagged Edge.* #2—*Death Wish 3.* #3—Thru Nov. 14: *Re-animator.* Beg. Nov. 15: *Once Bitten.* #4—*The Gods Must Be Crazy.* #5—*Transylvania 6-5000.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*That Was Then . . . This Is Now.* #2—Thru Nov. 14: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 15: *Streetwise.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*That Was Then . . . This Is Now.* #2—Thru Nov. 14: *Jagged Edge.* Beg. Nov. 15: *Once Bitten.* #3—*Rambo: First Blood Part II.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*Death Wish 3.* #2—Thru Nov. 14: *A Nightmare on Elm Street, Part 2.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Nov. 14: *To Live and Die in L.A.* Beg. Nov. 15: *Barbarian Queen.* #2—*Target.* #3—Thru Nov. 14: *Commando.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—*Plenty.* #2—Thru Nov. 14: *The Gods Must Be Crazy.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Death Wish 3.* #2—*Target.*

323. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Nov. 14: *Remo Williams: The Adventure Begins . . . ; Code of Silence.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Back to the Future.* #2—*Silver Bullet.* #3—*Remo Williams: The Adventure Begins* . . . .

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*A Nightmare on Elm Street, Part 2.* #2—Thru Nov. 14: *Death Wish 3.* Beg. Nov. 15: *Once Bitten.*

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Death Wish 3.* #2—*To Live and Die in L.A.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*That Was Then . . . This Is Now.* #2—*Death Wish 3.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—*A Nightmare on Elm Street, Part 2.* #2—Thru Nov. 14: *Fantasia.* Beg. Nov. 15: *Once Bitten.*

401. NEW DORP—HYLAN—351-6601. #1—*Jagged Edge.* #2—*That Was Then . . . This Is Now.*

402. NEW DORP—LANE—351-2110. *Death Wish 3.*

403. NEW DORP—RAE—979-0444. #1—*A Nightmare on Elm Street, Part 2.* #2—*Target.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*To Live and Die in L.A.* #2—*Commando.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Death Wish 3.* #2—*Target.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—Thru Nov. 14: *Remo Williams: The Adventure Begins* . . . . Beg. Nov. 15: *Compromising Positions.* #2—*Jagged Edge.*

501. BALDWIN—RKO—223-9230. *Death Wish 3.*

502. BELLEROSE—RKO—775-1351. Nov. 13–19: *The Emerald Forest.*

503. BELLMORE—THE MOVIES—783-7200. *Plenty.*

505. EAST MEADOW—FLICK—794-8008. #1—*Agnes of God.* #2—*Kiss of the Spider Woman.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Target.* #2—Thru Nov. 14: *After Hours.* Beg. Nov. 15: *Once Bitten.* #3—*Jagged Edge.* #4—*Death Wish 3.*

508. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*A Nightmare on Elm Street, Part 2.* #2—*Transylvania 6-5000.* #3—*To Live and Die in L.A.* #4—*Back to the Future.*

509. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*That Was Then . . . This Is Now.* #2—*A Nightmare on Elm Street, Part 2.* #3—*Target.*

510. GARDEN CITY PARK—RKO PARK EAST—741-8484. Thru Nov. 14: *Jagged Edge.* Beg. Nov. 15: *Once Bitten.*

511. GREAT NECK—SQUIRE—466-2020. #1—*Target.* #2—Thru Nov. 14: *Death Wish 3.* Beg. Nov. 15: *Once Bitten.* #3—*Transylvania 6-5000.*

512. HEWLETT—RKO—791-6768. Nov. 13–19: *The Emerald Forest.*

513. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Nov. 14: *Death Wish 3.* Beg. Nov. 15: *Once Bitten.* #2—*Transylvania 6-5000.*

514. HICKSVILLE—MID-PLAZA—433-2400. #1—*Back to the Future.* #2—*Fantasia.* #3—*Dance With a Stranger.* #4—*Better Off Dead.* #5—*To Live and Die in L.A.* #6—*Jagged Edge.*

515. LAWRENCE—RKO—371-0203. #1—*Krush Groove; To Live and Die in L.A.* #2—*Jagged Edge.* #3—*Target.*

516. LEVITTOWN—LEVITTOWN—731-0516. #1—Thru Nov. 14: *Cocoon.* Beg. Nov. 15: *Compromising Positions.* #2—Thru Nov. 14: *Plenty.* Beg. Nov. 15 (tent.): *The Gods Must Be Crazy.*

517. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*A Nightmare on Elm Street, Part 2.* #2—*Transylvania 6-5000.* #3—*To Live and Die in L.A.* #4—*Back to the Future.* #5—*That Was Then . . . This Is Now.* #6—*Commando.*

518. LONG BEACH—PARK AVENUE—432-0576. *Commando.*

519. LYNBROOK—LYNBROOK—593-1033. #1—*Agnes of God.* #2—*Back to the Future.* #3—*Death Wish 3.* #4—Thru Nov. 14: *Remo Williams: The Adventure Begins* . . . . Beg. Nov. 15: *Once Bitten.*

520. LYNBROOK—STUDIO ONE—599-1444. *Kiss of the Spider Woman.*

521. MALVERNE—TWIN—599-6966. #1—Thru Nov. 14: *The Gods Must Be Crazy.* Beg. Nov. 15: *Compromising Positions.* #2—Thru Nov. 14: *Plenty.* Beg. Nov. 15: *Key Exchange.*

522. MANHASSET—MANHASSET—627-7887. #1—*Jagged Edge.* #2—*Dance With a Stranger.* #3—*Compromising Positions.*

523. MANHASSET—RKO CINEMA—627-1300. *That Was Then . . . This Is Now.*

524. MASSAPEQUA—PEQUA—799-6464. *Jagged Edge.*

525. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Death Wish 3.* #2—*Transylvania 6-5000.* #3—*Agnes of God.* #4—Thru Nov. 14: *Remo Williams: The Adventure Begins* . . . . Beg. Nov. 15: *Once Bitten.* #5—*That Was Then . . . This Is Now.* #6—*Target.* #7—*Back to the Future.* #8—*Commando.* #9—*To Live and Die in L.A.*

527. MERRICK—TWIN—546-1270. #1—*To Live and Di*
in L.A. #2—*Transylvania 6-5000.*

528. NEW HYDE PARK—HERRICKS—747-0555. #1—*Compromising Positions.* #2—*Death Wish 3.*

529. OCEANSIDE—OCEANSIDE—536-7565. #1—Thr
Nov. 14: *Plenty.* #2—Thru Nov. 14: *Compromisin*
Positions.

530. OLD BETHPAGE—CINE CAPRI—752-1610. Thr
Nov. 14: *Cocoon.*

531. PLAINVIEW—OLD COUNTRY—931-4242. #1-
Jagged Edge. #2—*The Gods Must Be Crazy.*

532. PLAINVIEW—RKO MORTON VILLAGE—938-232
Thru Nov. 14: *Death Wish 3.* Beg. Nov. 15: *On*
Bitten.

533. PLAINVIEW—RKO TWIN—931-1333. #1—
Nightmare on Elm Street, Part 2. #2—*That W*
Then . . . This Is Now.

534. PORT WASHINGTON—MOVIES—944-6200. #1-
Thru Nov. 14: *Remo Williams: The Adventure B*
gins . . . . Beg. Nov. 15: *Once Bitten.* #2—*Coco*
#3—*Back to the Future.* #4—Beg. Nov. 15: *The G*
Must Be Crazy.

535. ROCKVILLE CENTRE—RKO FANTASY—764-80
Transylvania 6-5000.

536. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1
A Nightmare on Elm Street, Part 2. #2—*That*
Then . . . This Is Now.

537. ROSLYN—ROSLYN—621-8488. #1—*Agnes of G*
#2—*To Live and Die in L.A.*

538. SYOSSET—SYOSSET—921-5810. #1—*Tar*
#2—*Agnes of God.* #3—*After Hours.*

539. SYOSSET—UA CINEMA 150—364-0700. *Bring*
the Night.

540. VALLEY STREAM—RKO GREEN ACRES—561-21
#1—*Commando.* #2—*Compromising Positions.* #
Bring On the Night.

541. VALLEY STREAM—SUNRISE—825-5700. #
Thru Nov. 14: *Back to the Future.* Beg. Nov. 15: (
Bitten. #2—*Jagged Edge.* #3—*Target.* #4—*That*
Then . . . This Is Now. #5—*Remo Williams: The Ad*
ture Begins . . . . #6—*To Live and Die in L.A.* #7
Nightmare on Elm Street, Part 2. #8—*Agnes of*
#9—*Death Wish 3.* #10—*Fantasia.* #11—*Tra*
vania 6-5000. #12—*Krush Groove.*

542. WANTAGH—RKO—781-6969. *Compromising*
tions.

543. WESTBURY—DRIVE-IN—334-3400. #1—Thru Nov. 14: *Death Wish 3.* Beg. Nov. 15: *Once Bitten.* #2—*Target.* #3—*Transylvania 6-5000.*

544. WESTBURY—WESTBURY—333-1911. #1—Thru Nov. 14: *Commando.* #2—*The Gods Must Be Crazy.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru Nov. 14: *Jagged Edge.* Beg. Nov. 15: *Once Bitten.* #2—*The Gods Must Be Crazy.* #3—*Agnes of God.*

601. BABYLON—RKO—669-0700. #1—*Transylvania 6-5000.* #2—*A Nightmare on Elm Street, Part 2.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Back to the Future.* #2—*That Was Then . . . This Is Now.* #3—*Commando.*

603. BAY SHORE—CINEMA—665-1722. *Death Wish 3.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Target.* #2—*To Live and Die in L.A.*

606. BRENTWOOD—BRENTWOOD—273-3900. *Commando.*

609. COMMACK—MULTIPLEX—462-6953. #1—Thru Nov. 14: *Commando.* Beg. Nov. 15: *Once Bitten.* #2—*Bring On the Night.* #3—*Death Wish 3.* #4—*Agnes of God.* #5—*To Live and Die in L.A.* #6—*A Nightmare on Elm Street, Part 2.* #7—*That Was Then . . . This Is Now.* #8—*Krush Groove.* #9—*Target.* #10—*Transylvania 6-5000.*

610. COMMACK—RKO—499-4545. #1—*Jagged Edge.* #2—*Compromising Positions.*

611. CORAM—PINE—698-6442. #1—*A Nightmare on Elm Street, Part 2.* #2—*Transylvania 6-5000.* #3—*To Live and Die in L.A.* #4—*Death Wish 3.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Target.* #2—*Transylvania 6-5000.* #3—*Agnes of God.* #4—*Death Wish 3.* #5—*To Live and Die in L.A.* #6—*Fantasia.* #7—Thru Nov. 14: *Commando.* Beg. Nov. 15: *Once Bitten.* #8—*That Was Then . . . This Is Now.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Target.* #2—*Transylvania 6-5000.* #3—*Dance With a Stranger.* #4—*Death Wish 3.* #5—*Sweet Dreams.*

615. ELWOOD—ELWOOD—499-7800. #1—*That Was Then . . . This Is Now.* #2—*To Live and Die in L.A.*

616. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—*Back to the Future.* #2—*Commando.*

619. HUNTINGTON—RKO SHORE—421-5200. #1—*Target.* #2—Thru Nov. 14: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 15: *Once Bitten.* #3—*Transylvania 6-5000.* #4—*Death Wish 3.*

620. HUNTINGTON—RKO WHITMAN—423-1300. Thru Nov. 14: *To Live and Die in L.A.* Beg. Nov. 15: *Streetwise.*

621. ISLIP—ISLIP—581-5200. #1—*Death Wish 3.* #2—Thru Nov. 14: *Jagged Edge.* Beg. Nov. 15: *Once Bitten.* #3—*Transylvania 6-5000.*

22. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. *A Nightmare on Elm Street, Part 2.*

23. LAKE RONKONKOMA—LAKESIDE—981-7100. Thru Nov. 14: *Remo Williams: The Adventure Begins . . . .*

24. LINDENHURST—LINDENHURST—888-5400. *Teen Wolf.*

25. MATTITUCK—MATTITUCK—298-4405. #1—Thru Nov. 14: *Agnes of God.* Beg. Nov. 15: *Once Bitten.* #2—Thru Nov. 14: *To Live and Die in L.A.* Beg. Nov. 15: *Streetwise.* #3—*Target.* #4—*Death Wish 3.* #5—*Transylvania 6-5000.*

27. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. *Death Wish 3.*

28. NORTHPORT—NORTHPORT—261-8600. *Teen Wolf.*

29. OAKDALE—OAKDALE—589-8118. Thru Nov. 14: *Pee-wee's Big Adventure.*

0. PATCHOGUE—TRIPLEX—475-0601. #1—*To Live and Die in L.A.* #2—*Target.* #3—*That Was Then . . . This Is Now.*

1. PATCHOGUE—RKO PLAZA—475-5225. #1—*A Nightmare on Elm Street, Part 2.* #2—Thru Nov. 14: *Death Wish 3.* Beg. Nov. 15: *Streetwise.*

2. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. *Transylvania 6-5000.* **OUTDOOR**—Thru Nov. 14: *Back to the Future; The Breakfast Club.* Beg. Nov. 15: *Death Wish 3.*

3. PATCHOGUE—SUNWAVE—475-7766. #1—*Agnes f God.* #2—Thru Nov. 14: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 15: *Once Bitten.*

634. PORT JEFFERSON—MINI EAST—928-6555. *Target.* **WEST**—Thru Nov. 14: *Jagged Edge.* Beg. Nov. 15: *Once Bitten.*

635. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Nov. 13-19: *The Emerald Forest.*

636. RIVERHEAD—SUFFOLK—727-3133. *Jagged Edge.*

637. SAG HARBOR—SAG HARBOR—725-0010. Thru Nov. 14: *Kiss of the Spider Woman.* Beg. Nov. 15: *Where the Green Ants Dream.*

638. SAYVILLE—SAYVILLE—589-0232. #1—*Jagged Edge.* #2—*To Live and Die in L.A.* #3—Thru Nov. 14: *Back to the Future.* Beg. Nov. 15: *Streetwise.*

640. SHIRLEY—TWIN—281-4466. #1—Thru Nov. 14: *Teen Wolf.* #2—Thru Nov. 14: *Sweet Dreams.* Beg. Nov. 15 (tent.): *Jagged Edge.*

641. SMITHTOWN—SMITHTOWN—265-1551. *Target.*

642. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—*To Live and Die in L.A.* #2—*That Was Then . . . This Is Now.* #3—*Agnes of God.*

643. STONY BROOK—LOEWS—751-2300. #1—*That Was Then . . . This Is Now.* #2—*Transylvania 6-5000.* #3—*To Live and Die in L.A.*

644. WEST ISLIP—TWIN—669-2626. #1—Thru Nov. 14: *Plenty.* Beg. Nov. 15 (tent.): *Jagged Edge.* #2—Thru Nov. 14: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 15 (tent.): *Commando.*

645. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*That Was Then . . . This Is Now.* #2—*Jagged Edge.*

646. WESTHAMPTON—WESTHAMPTON—288-1500. Thru Nov. 14: *After Hours.* Beg. Nov. 15: *Once Bitten.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Agnes of God.* #2—Thru Nov. 14: *To Live and Die in L.A.* Beg. Nov. 15: *Once Bitten.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Target.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*Bring On the Night.* #2—*Death Wish 3.* #3—*Jagged Edge.*

703. GREENBURGH—CINEMA 100—946-4680. #1—Thru Nov. 14: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 15: *Once Bitten.* #2—*Bring On the Night.*

704. HARRISON—SILVER SCREEN—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—*Jagged Edge.* #2—*Back to the Future.* #3—*Target.* #4—*That Was Then . . . This Is Now.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Agnes of God.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Target.* #2—*Death Wish 3.* #3—Thru Nov. 14: *Back to the Future.* Beg. Nov. 15: *Once Bitten.* #4—Tent.: *Transylvania 6-5000.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*Transylvania 6-5000.* #2—*Target.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Nov. 14: *The Gods Must Be Crazy.* Beg. Nov. 15: *Kiss of the Spider Woman.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—Thru Nov. 14: *Back to the Future.* Beg. Nov. 15: *Streetwise.* #2—Thru Nov. 14: *Krush Groove.* Beg. Nov. 15: *Basket Case.* #3—*A Nightmare on Elm Street, Part 2.* #4—Thru Nov. 14: *Death Wish 3.* Beg. Nov. 15: *Once Bitten.* #5—*That Was Then . . . This Is Now.* #6—*Transylvania 6-5000.* #7—*Target.*

711. NEW ROCHELLE—TOWN—632-4000. *To Live and Die in L.A.*

712. OSSINING—ARCADIAN—941-5200. #1—*Target.* #2—*Transylvania 6-5000.* #3—Program unavailable.

713. PEEKSKILL—BEACH—737-6262. #1—*Agnes of God.* #2—*To Live and Die in L.A.* #3—*Death Wish 3.* #4—*A Nightmare on Elm Street, Part 2.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—Thru Nov. 14: *Back to the Future.* Beg. Nov. 15: *Once Bitten.* #2—*Target.* #3—*Transylvania 6-5000.* #4—*That Was Then . . . This Is Now.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Nov. 14: *Plenty.*

716. PLEASANTVILLE—ROME—769-0720. #1—*To Live and Die in L.A.* #2—*That Was Then . . . This Is Now.*

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717. RYE—RYE RIDGE—939-8177. #1—*That Was Then . . . This Is Now.* #2—*To Live and Die in L.A.*

718. SCARSDALE—FINE ARTS—723-6699. *Dance With a Stranger.*

719. SCARSDALE—PLAZA—725-0078. Thru Nov. 14: *Kiss of the Spider Woman.* Beg. Nov. 15: *The Gods Must Be Crazy.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Transylvania 6-5000.* #2—*To Live and Die in L.A.*

721. WHITE PLAINS—UA CINEMA—946-2820. *Death Wish 3.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Agnes of God.* #2—*Krush Groove.* #3—*Commando.* #4—*To Live and Die in L.A.*

723. YONKERS—MOVIELAND—793-0002. #1—*Target.* #2—*A Nightmare on Elm Street, Part 2.* #3—*Transylvania 6-5000.* #4—*That Was Then . . . This Is Now.*

724. YONKERS—PARK HILL—969-4477. #1—*Krush Groove.* #2—*Death Wish 3.* #3—*Transylvania 6-5000.* #4—*A Nightmare on Elm Street, Part 2.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *Jagged Edge.*

754. NANUET—RKO MOVIES—623-0211. #1—*A Nightmare on Elm Street, Part 2.* #2—*Agnes of God.* #3—*Death Wish 3.* #4—*To Live and Die in L.A.; Krush Groove.* #5—*Bring On the Night.*

755. NEW CITY—TOWN—634-5100. #1—*That Was Then . . . This Is Now.* #2—*To Live and Die in L.A.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Death Wish 3.* #2—*Target.*

757. NYACK—CINEMA EAST—358-6631. *Remo Williams: The Adventure Begins . . . .*

759. PEARL RIVER—CENTRAL—735-2530. *To Live and Die in L.A.*

760. PEARL RIVER—PEARL RIVER—735-6500. *That Was Then . . . This Is Now.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Kiss of the Spider Woman.*

762. SPRING VALLEY—PIX—425-6902. #1—Thru Nov. 14: *Commando.* Beg. Nov. 15: *Once Bitten.* #2—*Jagged Edge.*

763. STONY POINT—9 W CINEMA—942-0303. *Better Off Dead.*

764. SUFFERN—LAFAYETTE—357-6030. *Transylvania 6-5000.*

765. WEST HAVERSTRAW—PLAZA—947-2220. Thru Nov. 14: *St. Elmo's Fire.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Back to the Future.* #2—*A Nightmare on Elm Street, Part 2.*

801. DANBURY—CINE—743-2200. #1—*Target.* #2—*That Was Then . . . This Is Now.* #3—*Agnes of God.*

802. DANBURY—CINEMA—748-2923. #1—*Bring On the Night.* #2—*Jagged Edge.*

803. DANBURY—PALACE—748-7496. #1—*Death Wish 3.* #2—*Transylvania 6-5000.* #3—Thru Nov. 14: *To Live and Die in L.A.* Beg. Nov. 15: *Once Bitten.*

804. DARIEN—PLAYHOUSE—655-0100. *Jagged Edge.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Back to the Future.* #2—*Jagged Edge.*

806. FAIRFIELD—COUNTY—334-1411. *Krush Groove.*

807. GREENWICH—CINEMA—869-6030. #1—*Jagged Edge.* #2—*Better Off Dead.*

808. GREENWICH—PLAZA—869-4030. #1—*Dance With a Stranger.* #2—*Kiss of the Spider Woman.* #3—*Agnes of God.*

809. NEW CANAAN—PLAYHOUSE—966-0600. *Target.*

810. NORWALK—CINEMA—838-4504. #1—*Jagged Edge.* #2—*A Nightmare on Elm Street, Part 2.*

811. NORWALK—NORWALK—866-9202. *Krush Groove.*

812. SOUTH NORWALK—SONO—866-9202. Nov. 13–15: *Gallipoli; Walkabout.* Nov. 16–19: *Camila; Paris, Texas.*

813. SPRINGDALE—STATE—325-0250. Thru Nov. 14: *Marie.* Beg. Nov. 15: *Agnes of God.*

814. STAMFORD—AVON—324-9205. #1—*Death Wish 3.* #2—*That Was Then . . . This Is Now.*

815. STAMFORD—CINEMA—324-3100. #1—*Transylvania 6-5000.* #2—*Krush Groove.* #3—Thru Nov. 14: *To Live and Die in L.A.* Beg. Nov. 15: *Once Bitten.*

816. STAMFORD—PARK PLACE—323-1600. #1—Thru Nov. 14: *The Gods Must Be Crazy.* #2—*A Nightmare on Elm Street, Part 2.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Target.* #2—*Bring On the Night.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Target.* #2—*Death Wish 3.* #3—*To Live and Die in L.A.*

819. WESTPORT—FINE ARTS—227-3324. #1—*To Live and Die in L.A.* #2—*Fantasia.* #3—227-9619. *Target.* #4—226-6666. *Agnes of God.*

820. WESTPORT—POST—227-0500. *That Was Then . . . This Is Now.*

821. WILTON—CINEMA—762-5678. *Death Wish 3.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Target.* #2—*Death Wish 3.* #3—Thru Nov. 14: *Weird Science.*

901. HARRISON—WARNER—482-8550. #1—Thru Nov. 14: *A Nightmare on Elm Street, Part 2.* #2—Thru Nov. 14: *Commando.*

902. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Target.* #2—*Better Off Dead.*

903. JERSEY CITY—LOEWS—653-4600. #1—*A Nightmare on Elm Street, Part 2.* #2—*To Live and Die in L.A.* #3—*Transylvania 6-5000.*

904. JERSEY CITY—STATE—653-5200. #1—*Krush Groove.* #2—*Death Wish 3.* #3—Beg. Nov. 15: *Once Bitten.* #4—*Commando.*

905. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Death Wish 3.* #2—*Jagged Edge.* #3—*Commando.* #4—*A Nightmare on Elm Street, Part 2.*

906. SECAUCUS—LOEWS MEADOW—866-6161. #1—*To Live and Die in L.A.* #2—*Transylvania 6-5000.* #3—*Back to the Future.* #4—*That Was Then . . . This Is Now.* #5—*Agnes of God.* #6—*Target.*

908. WEST NEW YORK—MAYFAIR—865-2010. Thru Nov. 14: *Commando; Porky's Revenge.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *Death Wish 3.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*That Was Then . . . This Is Now.* #2—*A Nightmare on Elm Street, Part 2.*

912. CEDAR GROVE—CINEMA 23—239-1462. *Transylvania 6-5000.*

915. LIVINGSTON—COLONY—992-0800. *Death Wish 3.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *Jagged Edge.*

917. MILLBURN—RKO—376-0800. #1—*To Live and Die in L.A.* #2—*Death Wish 3.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Back to the Future.* #2—*To Live and Die in L.A.* #3—*The Gods Must Be Crazy.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*Commando.* #2—*Krush Groove.* #3—*Target.*

920. NUTLEY—FRANKLIN—667-1777. #1—*To Live and Die in L.A.* #2—*Death Wish 3.* #3—Thru Nov. 14: *Better Off Dead.* Beg. Nov. 15: *Once Bitten.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Bring On the Night.* #2—*Dance With a Stranger.* #3—*Death Wish 3.*

922. VERONA—VERONA—239-0880. *Jagged Edge.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—Thru Nov. 14: *Better Off Dead.* Beg. Nov. 15: *Once Bitten.* #2—*That Was Then . . . This Is Now.* #3—*Target.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Nov. 14: *Pee-wee's Big Adventure.*

931. CRANFORD—RKO—276-9120. #1—*To Live and Die in L.A.* #2—*Death Wish 3.*

932. ELIZABETH—ELMORA—352-3483. *Jagged Edge.*

933. LINDEN—TWIN—925-9787. #1—*Transylvania 6-5000.* #2—*Death Wish 3.*

934. ROSELLE PARK—PARK—245-0358. *The Emerald Forest; Teen Wolf.*

935. SUMMIT—STRAND—273-3900. *The Gods Must Be Crazy.*

936. UNION—FIVE POINTS—964-3466. #1—*Target.* #2—Program unavailable.

937. UNION—LOST PICTURE SHOW—964-4497. *Kiss of the Spider Woman.*

938. UNION—RKO—686-4373. #1—*A Nightmare on Elm Street, Part 2.* #2—*That Was Then . . . This Is Now.*

939. WESTFIELD—RIALTO—232-1288. #1—*Jagged Edge.* #2—Thru Nov. 14: *Back to the Future.* Beg. Nov. 15: *Once Bitten.* #3—*Transylvania 6-5000.*

940. WESTFIELD—TWIN—654-4720. #1—Thru Nov. 14: *Remo Williams: The Adventure Begins . . . .* #2—Thru Nov. 14: *Better Off Dead.* #3—Thru Nov. 14: *Commando.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Thru Nov. 14: *Remo Williams: The Adventure Begins . . . .* #2—Thru Nov. 14: *Death Wish 3.*

951. CLOSTER—CLOSTER—768-8800. *That Was Then . . . This Is Now.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*To Live and Die in L.A.* #2—*Back to the Future.* #3—*That Was Then . . . This Is Now.* #4—*A Nightmare on Elm Street, Part 2.*

953. EMERSON—TOWN—261-1000. *To Live and Die in L.A.*

954. FAIR LAWN—HYWAY—796-1717. #1—Thru Nov. 14: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 15: *Once Bitten.* #2—*Jagged Edge.*

955. FAIRVIEW—TWIN—941-2424. #1—Nov. 13–19: *Streetwise.* #2—Nov. 13–19: *Commando.*

956. FORT LEE—LINWOOD—944-6900. #1—*Death Wish 3; Jagged Edge.* #2—*Target.*

957. FORT LEE—SHARON—224-0202. Thru Nov. 14: *Agnes of God.*

958. OAKLAND—TWIN—337-4478. #1—*Target.* #2—*Jagged Edge.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Nov. 14: *Remo Williams: The Adventure Begins . . . .* #2—Thru Nov. 14: *Plenty.*

960. PARAMUS—CINEMA 35—845-5070. *Back to the Future.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *Bring On the Night.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Death Wish 3.* #2—Thru Nov. 14: *Fantasia.* Beg. Nov. 15 *Streetwise.* #3—*After Hours.* #4—*Agnes of God.* #5—*Commando.* #6—*A Nightmare on Elm Street, Part 2* #7—*Transylvania 6-5000.* #8—*The Gods Must B Crazy.* #9—*Kiss of the Spider Woman.* #10—*That Wa Then . . . This Is Now.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*Krush Groove.* #2—*To Live and Die in L.A.* #3—*Target.*

965. RAMSEY—CINEMA—825-2090. Thru Nov. 14: *Live and Die in L.A.* Beg. Nov. 15: *Once Bitten.*

966. RAMSEY—INTERSTATE—327-0153. Program un available.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thı Nov. 14: *Plenty.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Nightmare on Elm Street, Part 2.* #2—*Transylvania 5000.* #3—Thru Nov. 14: *Jagged Edge.* Beg. Nov. 1 *Once Bitten.* #4—*That Was Then . . . This Is Now.*

969. RIDGEWOOD—ROSEBUD—670-9183. Nov. 11–1 *Breakfast at Tiffany's.* Nov. 15–17: *Breathless* (195 Nov. 18–21: *Pat and Mike.*

970. RUTHERFORD—WILLIAMS CENTER—933-370 #1—Thru Nov. 14: *Remo Williams: The Adventure gins . . . .* #2—Thru Nov. 14: *Plenty.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Jag Edge.* #2—Thru Nov. 14: *Pee-wee's Big Adventure.* B Nov. 15: *Once Bitten.* #3—*Better Off Dead.* #4—*Sil Bullet.* #5—*Almonds and Raisins.*

972. TENAFLY—BERGEN—567-0004. *The Gods Must Crazy.*

973. WASHINGTON TOWNSHIP—CINEMA—666-22 *Target.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ New films recommended by *New York*'s critic.

★ **AFTER HOURS**—(1 hr. 36 min., '85) At the simplest level, Martin Scorsese's black comedy is the story of a terrible date. A rather ordinary young man, Paul (Griffin Dunne), meets a girl (Rosanna Arquette) in a coffee shop, goes to visit her in her SoHo loft, and suffers one absurd, frightening, and humiliating experience after another. For about an hour or so, Scorsese, shooting a screenplay written by Joseph Minion as a Columbia University course assignment, captures the paranoia of our city and the hell of being a single person. The details are hilarious, exact, and harrowing, and the casting of the movie is marvelously shrewd: John Heard is on hand as a friendly bartender, Teri Garr as a bored cocktail waitress, Cheech and Chong as ripoff artists, Linda Fiorentino as a glamorous S&M sculptress. But the movie is structurally askew: Rosanna Arquette, Paul's neurotic date, drops out of the picture early on, and Scorsese, trying to keep things going, increases the craziness of what happens to Paul. *After Hours* loses its paranoid accuracy and becomes a ub-Fellini carnival. But see it for the great early cenes. Cinematography by Michael Ballhaus. (Sept. 3, 1985) R. **21, 33, 54, 85, 506, 538, 646, 963**

NES OF GOD—(1 hr. 39 min., '85) An epic about Jane onda smoking a cigarette. The noxious weed is franically lit, furiously puffed, and desperately held, still urning, to the end of a virgin butt. The most famous ealth fanatic in the country is placing her dedication her art on an altar. Fonda plays a taut modern woman, a court-appointed shrink investigating the case of a enage nun (Meg Tilly) who has apparently murered her own newborn baby. Cigarette smoking ems to be the key to the psychiatrist's unhappiness. dapting his own play, John Pielmeier indulges a bad se of Broadway dialectics. The Mother Superior of e convent (Anne Bancroft), a shrewd and worldly oman, wants to believe in saints and miracles; the rink, who has lost her faith, wants to destroy what e takes to be the medieval superstitions of the atholic church. They fight for possession of the ung nun. Much debating, hypnotism, and shrieking s. A handsome production, but the material is sensanal and unsatisfying. Dir. Norman Jewison. (Sept. , 1985) PG-13. **22, 41, 55, 106, 209, 214, 216, 2, 315, 505, 519, 525, 537, 538, 541, 600, 609, 2, 625, 633, 642, 700, 706, 713, 722, 754, 801, 8, 813, 819, 906, 957, 963**

CK TO THE FUTURE—(1 hr. 54 min., '85) It's based a gimmicky idea—but the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling; his mom, Lea Thompson, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him*. Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from that period. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. **35, 44, 207, 304, 309, 311, 324, 508, 514, 517, 519, 525, 534, 541, 602, 616, 632, 638, 705, 707, 710, 714, 800, 805, 906, 918, 939, 952, 960**

BRING ON THE NIGHT—(1 hr. 37 min., '85) A documentary about British rock star Sting (of the Police) and the four jazz musicians (Branford Marsalis on horns, Darryl Jones on bass, Kenny Kirkland on keyboards, and Omar Hakim on drums) and two backup singers he chose to perform with him for his recent solo album and current tour. Dir. Michael Apted. PG-13. **6, 49, 114, 202, 214, 304, 313, 539, 540, 609, 702, 703, 754, 802, 817, 921, 962**

BUDDIES—(1 hr. 21 min., '85) A fictional drama about a young man with AIDS who is exclusively assigned a volunteer "buddy"—as is commonly done by the Gay Men's Health Crisis—and the friendship which develops between them. With Geoff Edholm and David Schachter. Written and directed by Arthur J. Bressan Jr. **1**

★ **LA CHEVRE**—(1 hr. 31 min., '81) In French, Eng. subtitles. Francis Veber's farce about chronically unlucky people might have been an eccentric classic if it were more intricate and better timed. As it is, the movie is still pretty funny. Marie, an heiress with awful luck, gets kidnapped in Mexico. When a hard-nosed detective (Gérard Depardieu) fails to find her, her father sends along one of his employees, an accountant (Pierre Richard) with unfathomable, terrifying bad luck. The theory is that the accountant will fall into the same misadventures as Marie and lead them, through a chain of disasters, to the lost girl. What makes the movie unusual is that the comic hero is not some schleppy little pet but a genuinely dislikable man—fatuously sure of himself with women, convinced of his intellectual powers. Pierre Richard makes him an incompetent force of nature, while Depardieu manages to express a dozen varieties of indignation and disbelief without turning into a prig. (Aug. 12, 1985) **13, 84**

CHOOSING CHILDREN—(45 min., '84) and **BREAKING SILENCE**—(59 min., '84) Two documentaries exploring families and sexuality. In *Choosing Children*, six families talk about lesbian motherhood. Dir. Debra Chasnoff and Kim Klausner. *Breaking Silence* investigates the struggles of incest victims. Dir. Theresa Tollini. **1**

★ **COLONEL REDL**—(2 hr. 24 min., '85) In German, Eng. subtitles. Another fascinating study of dissimulation and impersonation by the team—star Klaus Maria Brandauer and director István Szabó—who made *Mephisto*. Alfred Redl, a poor boy from the provinces, was given a scholarship to the state military academy in the declining years of the Austro-Hungarian Empire. He rose quickly, but his career was always in danger. He was bisexual, disguising his love for a fellow officer, a Hungarian aristocrat, with bouts of whoring. In an aristocratic society, those playing for the highest stakes are held to public standards of honor so much more pressured and formal than any we know; *Colonel Redl* offers testimony on the intricate protocol of duels, friendships, power alliances, love affairs. Redl, who was possibly a Jew, hides his roots and turns himself into a mask. But in the end he is perversely undone by his own religion of service to the monarchy. By degrees, he plays into the hands of the archduke Franz Ferdinand (Armin Mueller-Stahl), allowing himself, out of loyalty, to become a victim of the state. The final moments are harrowing. A heavy-spirited but powerful film. (Oct. 14, 1985) R. **48**

COMMANDO—(1 hr. 27 min., '85) Arnold Schwarzenegger has become the ultimate camp stylization of an action hero. (Has anyone noticed how oddly he *runs?* In order to prevent his thick-hewn thighs from engaging each other, he widens his step, like a water buffalo seized with tender feelings for the lilies.) Even though Arnold tommy-guns enough Latins in this film to satisfy the ghost of Theodore Roosevelt, the movie isn't a rabble-rousing ideological bash like *Rambo;* Arnold is too hip to add to the national lump in the throat—Stallone's monument. Arnold is pure Action—*Homo pectoralis.* He kills because he's a machine created for that purpose. It's a living, one supposes. Dir. Mark L. Lester. (Nov. 4, 1985) R. **33, 68, 114, 204, 215, 217, 304, 309, 320, 404, 517, 518, 525, 540, 544, 602, 606, 609, 612, 616, 644, 722, 762, 901, 904, 905, 908, 919, 940, 955, 963**

★ **COMPROMISING POSITIONS**—(1 hr. 38 min., '85) Frank Perry directed and Susan Isaacs wrote this malicious and entertaining satirical comedy about the murder of a sleazy Long Island dentist (Joe Mantegna) who has the habit of seducing his female patients and photographing them trussed in leather straps, hoods, and whatnot. Susan Sarandon is the housewife (a former investigative reporter) who tries to crack the case, and playing the dentist's patients and former mistresses are such talented theater actresses as Judith Ivey, Joan Allen, and Deborah Rush. Isaacs, adapting her own 1978 best-seller, puts a standard feminist halter on her heroine—she needs to do something more with her life than be wife and mom, and her hardworking husband (Edward Herrmann) doesn't approve. Their stale marital conflict, which rages in scene after scene, throws dust in the eyes of the movie's wit. Still, much of *Compromising Positions* is sparkling fun. With Raul Julia. (Sept. 9, 1985) R. **80, 216, 321, 500, 516, 521, 522, 528, 521, 529, 540, 542, 610**

CROSSOVER DREAMS—(1 hr. 26 min., '85) A self-congratulatory little morality play about a New York salsa musician (Rubén Blades) who, tired of working for nothing on the *cuchifrito* circuit, signs a deal with a slick, white downtown record producer. Immediately, the hero sells out, corrupting his music and betraying his neighborhood friends. Then his "crossover" album bombs anyway. *Crossover Dreams* says that you shouldn't get above yourself, that you've got to remain true to the sources of your art (i.e., the people you grow up with), and that white people are slick trash who will exploit you and then dump you on the junk heap. Does anyone connected with this movie really believe what it says? It certainly isn't Rubén Blades's story; he's been very successful outside the barrio without destroying his soul or his music. Written by Leon Ichaso, Blades, and producer Manuel Arce. Dir. Ichaso. (Sept. 9, 1985) **13**

★ **DANCE WITH A STRANGER**—(1 hr. 42 min., '85) Mike Newell's film, written by Shelagh Delaney (from a true story), is like a single long spell of the blues, and like many such spells, it is both powerful and baffling, both evocative and unilluminating. In 1954, Ruth Ellis (Miranda Richardson), a platinum-blonde "hostess" in a small London drinking club, falls for a good-looking racing-car driver named David Blakely (Rupert Everett). An alcoholic dropout from an upper-class family, David is a surly, useless man who doesn't show Ruth even minimal consideration. Betrayed again and again, she drifts into madness and empties a revolver into her lover outside a Hampstead pub. (Ruth Ellis is the last woman in England that was hanged.) Shelagh Delaney's writing is so precise it makes you wince, and Miranda Richardson's screen debut can only be called a revelation. Ian Holm is remarkably good as Ruth's faithful, boring protector, but Rupert Everett lets his eyes wander, he drops his chin—he hardly seems *there.* (Aug. 19, 1985) R. **13, 44, 81, 209, 302, 514, 522, 613, 718, 808, 921**

DEATH WISH 3—(1 hr. 32 min., '85) Charles Bronson returns as the architect turned vigilante of the *Death Wish* series, here out to avenge the death of an old army friend. With Deborah Raffin, Ed Lauter, Martin Balsam, and Gavan O'Herlihy. Written by Michael Edmonds. Dir. Michael Winner. R. **13, 40, 54, 65, 88, 100, 104, 106, 110, 114, 201, 204, 206, 208, 215, 217, 220, 300, 302, 304, 308, 315, 316, 319, 322, 326, 327, 328, 402, 405, 501, 507, 511, 513, 519, 525, 528, 532, 541, 543, 603, 609, 611, 612, 613, 619, 621, 625, 627, 631, 632, 702, 707, 710, 713, 721, 724, 754, 756, 803, 814, 818, 821, 900, 904, 905, 910, 915, 917, 920, 921, 931, 933, 950, 956, 963**

EL DIPUTADO—(1 hr. 51 min., '79) In Spanish, Eng. subtitles. An idealistic Socialist government figure in newly democratic Spain becomes the focus of political intrigue as he learns to accept his homosexuality. With Jose Sacristan, Jose Luis Alonso, and Maria Luisa San Jose. Written by Gonzalo Goicoechea and Eloy de la Iglesia. Dir. de la Iglesia. **5**

THE DOCTOR AND THE DEVILS—(1 hr. 32 min., '85) An anatomist in Victorian England refuses to follow the rules of the medical establishment in his scientific research: a gothic thriller inspired by the lives of grave robbers Burke and Hare. With Timothy Dalton, Jonathan Pryce, Stephen Rea, and Twiggy. Ronald Harwood adapted an original screenplay by Dylan Thomas. Dir. Freddie Francis. R. **50**

ELENI—(2 hr. 37 min., '85) As Eleni Gotzoyiannis, a strong-willed peasant who sacrifices herself to save her children during the Greek Civil War, Kate Nelligan stiffens her back, turns her eyebrows into heroic signposts, and stalks across high meadows as if setting an example of conduct for the goats. She seems to be trying to make the other performers flinch; even as she says farewell to her children, she challenges them to be as noble as she is. Her performance is only one of the many things that don't work in this ham-handed adaptation, by writer Steve Tesich and director Peter Yates, of Nicholas Gage's 1983 memoir of his mother. John Malkovich, playing the present-day Gage—an ace New York *Times* reporter who has never given up the dream of avenging Eleni—is disturbingly creepy; he makes the son's quest for the Communist guerrilla leader who condemned Eleni seem rather embarrassing. Tesich and Yates cut back and forth between Eleni's village in the forties and Gage's search in the present, a strategy that destroys our understanding of everything that happens to Eleni. The only performer who comes through is Oliver Cotton as the Communist leader Katis—a petty, hollow-voiced dictator who enjoys his moment of power. Shot in Spain. (Nov. 11, 1985) PG. **57**

FLANAGAN—(1 hr. 40 min., '85) A divorced, 53-year-old New York cabbie struggles to fulfill his lifelong dream—to be a Shakespearean actor. With Philip Bosco, Geraldine Page, Linda Thorson, and William Hickey. Written by Edmond Collins and Scott Goldstein. Dir. Goldstein. R. **60**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **63, 316, 321, 516, 521, 531, 534, 544, 600, 709, 719, 816, 918, 935, 963, 972**

★ **HAIL MARY**—(1 hr. 47 min., '85) In French, Eng. subtitles. Jean-Luc Godard's modern-day version of the Incarnation and Virgin Birth. Marie (Myriem Roussel), a beautiful but otherwise unremarkable Swiss girl, becomes pregnant without losing her virginity; her boyfriend, a dour taxi driver named Joseph (Thierry Lacoste), is baffled and enraged but agrees to marry her. Marie then accepts her fate in a kind of embittered ecstasy—she becomes pure soulfulness and submits to God's mastery. And the child is born. Is it a joke? Well, there are some funny moments, but on the whole it's dead serious, and, in its way, intensely religious. Godard is the eternal male worshiper before the mystery of conception; he photographs Myriem Roussel's body with tenderness and awe. It is perhaps the nudity, and the way Godard makes Marie's renunciation of sex itself an erotic act, that has so angered members of the Catholic hierarchy, many of whom have attacked the film as blasphemous. But if it is blasphemous, it is so only in the literal and institutional sense. This a deeply reverent film, filled with amazement at the presence of the divine in our life. Shown with *The Book of Mary,* a short by Godard's associate, Anne-Marie Miéville. (Oct. 21, 1985) **47**

JAGGED EDGE—(1 hr. 48 min., '85) A gut-twisting piece of low entertainment. You can enjoy it, even as your mind is crying, "Foul." Glenn Close, wearing dress-for-power outfits, is an attorney defending a San Francisco newspaper publisher accused of murdering his wealthy wife. The publisher is played by Jeff Bridges, who is rather strenuously charming—he makes the publisher a man of the world, and, whether innocent or guilty, no one to mess with. Gradually, Close falls in love. The courtroom theatrics are generally enjoyable, but the ending needs a second twist (Agatha Christie would have provided one). Director Richard Marquand has made a grim, clenched movie that builds towards the inevitable climax of the heroine facing the murderer herself—the woman-alone-in-the-dark routine that has squeezed audiences into submission in a dozen or more bad films from *Wait Until Dark* onward. Screenplay by Joe Eszterhas. With Peter Coyote as a villainous district attorney and Robert Loggia as a foul-mouthed but genial private eye. (Oct. 14, 1985) R. **20, 24, 34, 55, 114, 204, 217, 219, 306, 309, 313, 316, 318, 401, 500, 506, 510, 514, 515, 522, 524, 531, 541, 600, 610, 621, 634, 636, 638, 640, 644, 645, 702, 705, 753, 762, 802, 804, 805, 807, 810, 905, 916, 922, 932, 939, 954, 956, 958, 968, 971**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. Screenplay by Leonard Schrader. (Aug. 5, 1985) R. **12, 53, 81, 216, 304, 311, 505, 520, 637, 709, 719, 761, 808, 937, 963**

KRUSH GROOVE—(1 hr. 35 min., '85) A musical about a young entrepreneur trying to build his own record company. Starring Blair Underwood, and featuring Sheila E., Run-D.M.C., the Fat Boys, Kurtis Blow, and the New Edition. Screenplay by Ralph Farquhar. Dir. Michael Schultz. R. **12, 37, 68, 88, 100, 108, 114, 208, 220, 300, 308, 315, 515, 541, 609, 710, 722, 724, 754, 806, 811, 815, 904, 919, 964**

LOUIE BLUIE—(1 hr., '85) A documentary portrait of Howard Armstrong, leader of one of the last black string bands in America, featuring performances of blues and folk by Armstrong and his troupe. Dir. Terry Zwigoff. **4**

MACARONI—(1 hr. 42 min., '85) An American businessman returns to Naples after a 40-year absence and renews a friendship from his World War II days. With Jack Lemmon, Marcello Mastroianni, Isa Danieli, and Daria Nicolodi. Written by Ruggero Maccari, Furio Scarpelli, and Ettore Scola. Dir. Scola. PG. **64**

MIXED BLOOD—(1 hr. 38 min., '84) An offbeat look at a drug war in the Lower East Side incited by an immigrant mother and her teenage gang. With Marilia Pera, Richard Ulacia, Geraldine Smith, and Linda Kerridge. Written and directed by Paul Morrissey. **5**

A NIGHTMARE ON ELM STREET, PART 2: FREDDY'S REVENGE—(1 hr. 25 min., '85) The monstrous Freddy Krueger returns to terrorize teenagers in their dreams. With Robert Englund, Mark Patton, and Kim Myers. Screenplay by David Chaskin. Dir. Jack Sholder. R. **20, 30, 62, 66, 85, 88, 100, 104, 110, 114, 201, 202, 206, 217, 220, 306, 307, 317, 319, 326, 400, 403, 508, 509, 517, 533, 536, 541, 601, 609, 611, 619, 622, 631, 703, 710, 713, 723, 724, 754, 800, 810, 816, 901, 903, 905, 911, 938, 952, 963, 968**

THE OFFICIAL STORY—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. Reviewed in this issue. **52**

ONCE BITTEN—(1 hr. 35 min., '85) In this spoof of horror films, Lauren Hutton plays a vampire who must periodically suck the blood of a virgin teenage boy in order to keep her youth. With Jim Carrey, Karen Kopins, and Cleavon Little. Screenplay by David Hines, Jeffrey Hause, and Jonathan Roberts; story by Dimitri Villard. Dir. Howard Storm. R. **20, 60, 68, 88, 106, 114, 201, 204, 206, 208, 209, 217, 309, 315, 316, 318, 326, 400, 506, 510, 511, 513, 519, 525, 532, 534, 541, 543, 600, 609, 612, 619, 621, 625, 633, 634, 646, 700, 703, 707, 710, 714, 762, 803, 815, 904, 920, 923, 939, 954, 965, 968, 971**

PLENTY—(2 hr. 5 min., '85) David Hare's celebrated play has been made into a handsome, entertaining, but ultimately pointless movie by Fred Schepisi. Susan Traherne (Meryl Streep), Hare's spectacularly restless heroine, serves as a courier for the British secret service in occupied France. She is so excited by the danger and glamour of her wartime experience that everything that happens afterwards in England's gray postwar years seems like one long letdown. She falls apart and becomes a misery both to herself and to the devoted man (Charles Dance) who marries her. But what does Susan mean when she says, "I want to change everything, and I don't know how"? She never leaves her drawing room except to rampage through a series of jobs for which she is patently unsuited. Someone who goes through life demonstrating her superiority is more a stuck-up prig than a tragic heroine. This is a shallow, snobby film in which theatrical temperament tries, and fails, to do the work of intelligence. Streep has a few stunning scenes, but she can't integrate the different moods of the performance. (How could she? Susan has no core.) The exceptionally strong supporting cast includes Tracey Ullman, Ian McKellen, and memorably, John Gielgud. (Sept. 30, 1985) R. **12, 56, 111, 321, 503, 516, 521, 529, 644, 715, 820, 959, 967, 970**

RASPUTIN—(1 hr. 44 min., '78) In Russian, Eng. subtitles. A historical drama about the political and sexua intrigues surrounding the reign of Czar Nicholas II With Alexei Petrenko. Screenplay by Semyon Lun ghin and Ilya Nusinov. Dir. Elem Klimov. **84**

REMO WILLIAMS: THE ADVENTURE BEGINS . . .—(1 h 54 min., '85) The adventure ends, actually. Fre Ward, whose virile nose and sludgy voice suggests half-wakened brutal intelligence, is the New Yor cop kidnapped by some sort of secret-intelligen force led by a large walrus mustache (the former acto Wilford Brimley) and then turned over to a Korea martial-arts master, Chiun (Joel Grey), who ca knock over the rugged Ward with two fingers thru into his shoulder. Chiun does everything throu those implacable Oriental weapons Equilibrium a Concentration. But since all his feats are accomplish by rapid editing, which breaks the movements in fragments, one can't get more than moderately e cited. No, true enthusiasm must be held for that c mactic moment when Ward, now a disciple, d patches a super-villain by causing logs to roll dow hill and smash the malefactor's jeep. Ineptly direct by the veteran Guy Hamilton. (Nov. 4, 1985) PG- **33, 216, 304, 323, 324, 500, 519, 525, 534, 5 623, 633, 644, 757, 940, 950, 954, 959, 970**

★ **SHOAH**—(9 hr. 23 min., '85) In English and seve foreign languages, Eng. subtitles. One of the grea documentaries in the history of the cinema. Cla Lanzmann spent ten years putting together this traordinary work about the Holocaust—a film more original in technique, far stranger and m obsessive than early accounts had suggested. La mann conducts interviews with three groups of p ple: Jewish survivors of the Polish death can former Nazis; and Polish witnesses to the catastro some of whom reach levels of incomparable eloque or stupidity. Flying brazenly in the face of com sense and convention, Lanzmann includes not a si moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. Some are unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown as Part One (4 hr. 33 min., plus intermission) and Part Two (4 hr. 50 min., plus intermission). There are great things throughout the film, right to the end. (Oct. 28, 1985) **82**

SOTTO, SOTTO—(1 hr. 45 min., '84) In Italian, Eng. subtitles. In Lina Wertmüller's new comedy, a husband suspects his wife is becoming involved with another man, unaware that the object of his wife's affections is a woman. With Enrico Montesano, Veronica Lario, Luisa De Santis, and Massimo Wertmüller. Written by Wertmüller and Enrico Oldoini. Dir. Wertmüller. R. **84**

SUBWAY—(1 hr. 44 min., '85) In French, Eng. subtitles. A high-glitz thriller with an unlikely setting—the arcades, platforms, tunnels, and murky maintenance corridors of the Paris Métro. Beneath neon lights, a variety of thieves, bums, musicians, poetic fatalists, and bull artists make a life for themselves while escaping the transit police. Their leader, played by Christopher Lambert, is a daredevil ripoff artist with spiky blond hair and a child's smile. In the movie's glazed terms, he's the ultimate romantic and the last existentialist in Paris. Isabelle Adjani, a bored rich lady who makes rude remarks at dinner parties, falls for this sprite when he steals valuable papers from her house; she then sweeps into the Métro in jewels and furs, and the two have enigmatic, doomed exchanges on deserted platforms. *Subway* is too pretentious to be funny, and too silly to be stylish. Michel Galabru gives a highly professional performance as the chief subway cop. Dir. Luc Besson. (Nov. 11, 1985) R. **57**

UGARBABY—(1 hr. 26 min., '85) In German, Eng. subtitles. A heavyset woman who works in a Munich mortuary and loves to eat, single-mindedly pursues a boyish subway conductor, hoping to lure him into bed. With Marianne Sagebrecht and Eisi Gulp. Written and directed by Percy Adlon. **81**

WEET DREAMS—(1 hr. 51 min., '85) An unusually decent biographical picture about the passionate and stormy marriage of Patsy Cline (Jessica Lange), the great country singer, and Charlie Dick (Ed Harris), a charming, charismatic, but rather loutish man whose role in life seems to have been to exhilarate and enrage his brilliant wife. Screenwriter Robert Getchell and director Karel Reisz don't seem much interested in Cline's art—her greatness is presented as a given, something achieved without much struggle. It's the nagging rhythm of the marriage that interests them—the woman's giving everything, the man's screwing p and begging forgiveness, the bouts of anger and ex, distance and closeness. It's almost too central a tory, fatally lacking that degree of idiosyncrasy or vildness that would give so domestic a focus any real oint. As beautifully as the two talented stars play it, he fourteenth time Charlie Dick heads for the fridge o get a bottle of beer and Patsy starts screaming at im, we begin to blank out. (Oct. 14, 1985) PG-13. **0, 36, 60, 87, 613, 640**

GET—(1 hr. 57 min., '85) A young man learns, after is mother is kidnapped, that the reason for the abducon lies in his father's mysterious past. With Gene lackman, Matt Dillon, Gayle Hunnicutt, and Josef ommer. Screenplay by Howard Berk and Don Petern; story by Leonard Stern. Dir. Arthur Penn. R. **23, 3, 46, 68, 85, 106, 110, 114, 201, 204, 206, 214, 20, 300, 301, 307, 315, 320, 322, 403, 405, 506, 9, 511, 515, 525, 538, 541, 543, 604, 609, 612, 13, 619, 625, 630, 634, 641, 701, 705, 707, 708, 10, 712, 714, 723, 756, 801, 809, 817, 818, 819, 0, 902, 906, 919, 923, 936, 956, 958, 964, 973**

WAS THEN . . . THIS IS NOW—(1 hr. 43 min., '85) o boys grow up together as brothers and help each er survive in a tough Minneapolis neighborhood. ith Emilio Estevez, Craig Sheffer, and Kim Deey. Screenplay by Estevez, based on the novel by E. Hinton. Dir. Christopher Cain. R. **25, 32, 62, , 103, 109, 114, 201, 203, 206, 207, 213, 305, 7, 317, 318, 328, 401, 509, 517, 523, 525, 533, 6, 541, 602, 609, 612, 615, 630, 642, 643, 645, 5, 710, 714, 716, 717, 723, 755, 760, 801, 814, 0, 906, 911, 923, 938, 951, 952, 963, 968**

TO LIVE AND DIE IN L.A.—(1 hr. 56 min., '85) Reviewed in this issue. R. **25, 31, 67, 85, 103, 110, 114, 201, 203, 206, 208, 214, 220, 301, 306, 308, 314, 320, 327, 404, 508, 514, 515, 517, 525, 527, 537, 541, 604, 609, 611, 612, 615, 620, 625, 630, 638, 642, 643, 700, 711, 713, 716, 717, 720, 722, 754, 755, 759, 803, 815, 818, 819, 903, 906, 917, 918, 920, 931, 952, 953, 964, 965**

TRANSYLVANIA 6-5000—(1 hr. 35 min., '85) Two tabloid reporters are sent to Transylvania to write a story for the headline "Frankenstein Lives!": a comedy. With Jeff Goldblum, Joseph Bologna, Ed Begley Jr., Carol Kane, Jeffrey Jones, and John Byner. Written and directed by Rudy DeLuca. PG. **25, 32, 67, 85, 88, 106, 108, 114, 203, 206, 213, 217, 219, 304, 305, 306, 309, 316, 508, 511, 513, 517, 525, 527, 535, 541, 543, 601, 609, 611, 612, 613, 619, 621, 625, 632, 643, 707, 708, 710, 712, 714, 720, 723, 724, 764, 803, 815, 903, 906, 912, 933, 939, 963, 968**

★ **28 UP**—(2 hr. 16 min., '84) A notable instance of documentary invention by Michael Apted. A group of fourteen seven-year-old English children were filmed in 1963 by a unit from Granada Television for a short entitled *7 Up*, and then filmed again in seven-year intervals for the next twenty years. The interviews are compiled in *28 Up*, and the subjects, now 28, almost all appear diminished—only one has the poetic strength he had as a child. Seeing them married and with children, one is at first relieved—they've come through—and then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. Only three have jobs they really care about, and the impression one gets is that England is a safer society than ours but also more constricted. The film inspires hopeless feelings of revolt. (Oct. 28, 1985) **4**

TWICE IN A LIFETIME—(1 hr. 57 min., '85) It's autumn-leaves Oscars time, but this movie doesn't really make it in the prestige sweepstakes. Gene Hackman, better than ever, is Harry, the steelworker who turns fifty and realizes that his long marriage is over. He starts an affair with a widow (Ann-Margret) he meets in a bar. His wife (Ellen Burstyn) is miserable, and the rest of his large family is upset and edgy, but without such self-renewing moves, the picture suggests, life would stop altogether. Alas, director Bud Yorkin can't escape his own longtime marriage to television. Apart from Hackman's performance, the movie is too square, too straight-from-the-shoulder. Most of the characters aren't individuals but Aging Wife, Older Daughter, Younger Daughter, etc. These people, who are always either hugging each other or telling each other off, all have to "confront" something. In this American, problem-solving approach to drama, a devastating blow is seen as a necessary step towards regeneration. Written by Colin Welland. With Amy Madigan, Ally Sheedy, and Brian Dennehy. (Nov. 4, 1985) R. **61**

★ **WHEN FATHER WAS AWAY ON BUSINESS**—(2 hr. 24 min., '85) In Serbo-Croatian, Eng. subtitles. Marvelous. The young Yugoslav director Emir Kusturica has a talent for earthy comedy without false heartiness; for life spilling over into every corner without indiscipline; for family partings and reunions and squabbles without sentimentality; for poetry without preciousness and lyricism without sunsets. The film is set in the years 1950–52, just after Tito broke with Stalin, a horribly confusing time when too much anti-Stalinism was an indiscretion, too little a disaster. The hero, Mesha (Miki Manojlovic), a philandering minor party official, is sent to a labor camp for two years for a stray remark. As his family carries on, everything is seen through the eyes of his younger son Malik, a round-faced six-year-old. The movie has a tart, rueful, full-bodied savor—European humanism without apology—and a profoundly anti-tragic quality. Winner of the Golden Palm at the 1985 Cannes Film Festival. (Oct. 21, 1985) R. **51**

A YEAR OF THE QUIET SUN—(1 hr. 46 min., '84) In Polish, Eng. subtitles. In grim, browned-out Poland the year after World War II ended, a decent but inarticulate American soldier falls in love with a young Polish widow. This earnest film by Krzysztof Zanussi is shrewd about the deals and compromises people make in order to continue life; it's also funny, in a muted, desperate way. Scott Wilson as the American is painfully sincere and ravaged, but he's no match for the Polish actress Maja Komorowska, who offers a masterly image of suffering and quiet adaptation. Zanussi is obviously a decent and intelligent man, but he's too virtuous to be a film director—the movie is almost punitively honorable. (Nov. 11, 1985) PG. **81**

REVIVALS

BREATHLESS (1959)—(1 hr. 29 min.) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature, with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie clichés into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **969**

THE FALLEN IDOL—(1 hr. 34 min., '48) This Graham Greene–Carol Reed collaboration is not as great as their classic, *The Third Man*, but it is a beautifully constructed and satisfying thriller nonetheless. Little Bobby Henrey is the eight-year-old ambassador's son who tries to protect the embassy butler, Ralph Richardson, from the suspicion of committing a murder. Large stretches of the movie are shot from the boy's point of view and capture the special frustration that a child encounters trying to convince adults that he actually knows something. With Michèle Morgan. **8**

GREGORY'S GIRL—(1 hr. 38 min., '82) A charmingly innocent comedy about teenagers in a "new town" outside Glasgow, Scotland. Gregory (Gordon John Sinclair), a boy who doesn't know what to do with his long legs, falls in love with a blonde girl (Dee Hepburn) at his school who is so athletic she gets on the boys' soccer team. Writer-director Bill Forsyth has either created a fantasy world or discovered a corner of the globe where children grow up normally; the movie is sweet, benign, often very funny. **11**

KINGS ROW—(2 hr. 7 min., '41) This is basically a soap opera without explicit sex, although it deals in sadism and incest, madness and healthy lust. It also touches on early psychiatry, as student Robert Cummings begins to unravel the hidden lives of his friends (Ronald Reagan, Ann Sheridan, Nancy Coleman, Betty Field) and their parents (Claude Rains, Judith Anderson, Charles Coburn). Mostly well-played, it deserves more than its present wink-of-the-eye fame as the movie in which Reagan, on waking up after his legs have been amputated, screams, "Where's the rest of me?" Dir. Sam Wood. **8**

A MAN FOR ALL SEASONS—(2 hr., '66) Everything seems to click in this film of Sir Thomas More's fight for freedom of conscience. Robert Bolt's screenplay is a gem, Fred Zinnemann's direction is the triumph of a lifetime, and the acting is unusually distinguished. With Paul Scofield, Wendy Hiller, Leo McKern, Robert Shaw, Orson Welles, and Susannah York. **86**

PAT AND MIKE—(1 hr. 34 min., '52) Perfection. Ruth Gordon and Garson Kanin wrote the screenplay; George Cukor directed; Katharine Hepburn plays a multi-talented athlete; Spencer Tracy a tough-talking coach. This movie explained sexism before anyone knew the word; it is also, miraculously, one of the most completely charming romances on film. With Aldo Ray as a dumb boxer. **969**

REAR WINDOW—(1 hr. 52 min., '54) A Hitchcock classic. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly is his fiancée, Thelma Ritter a smart working-class nurse, Wendell Corey a skeptical cop, and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view strategy is justifiably famous. Stewart's fear of his sexually aggressive girlfriend is uncannily echoed and commented on by the events across the courtyard. **11**

THE SHOP AROUND THE CORNER—(1 hr. 37 min., '40) Margaret Sullavan and James Stewart are comic and touching in this story of two shop assistants who bicker all day, then go home to write love letters to their anonymous pen pals, without realizing . . . you know. All the other parts are exquisitely cast, including Joseph Schildkraut as the philandering salesman and Frank Morgan as the cuckolded shop owner. A more *gemütlich* and sentimental Lubitsch film than most, but with plenty of deft humor as well. **83**

VERTIGO—(2 hr., '58) An elaborate and lugubrious Hitchcock thriller, his most impassioned and consciously artful work. James Stewart is the ex-police detective suffering from a fear of heights, and Kim Novak is the classy woman he tails and falls in love with. The sensual Novak, inept but touching, also plays the coarse-talking shopgirl the hero tries to refashion into the image of the first woman. The movie becomes a solemnly fantastic study of fetishism—the drama of a man who has to embrace craziness in order to be sexually aroused. With Barbara Bel Geddes. **11**

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BROADWAY

Previews and Openings

Wednesday, November 13

THE BOYS OF WINTER—John (*Agnes of God*) Pielmeier's play is about a company of marines sent on a secret mission in the mountains of Vietnam; directed by Herbert Ross. With Matt Dillon, Andrew McCarthy, Wesley Snipes, Ving Rhames, D. W. Moffat, Thomas Ikeda, Tony Plana, and Brian Tartantina. Mon. thru Thurs. at 8 p.m.; Fri. and Sat. at 7 and 10 p.m.; $29.50. Previews now prior to an 11/17 opening. **Biltmore Theatre,** 261 West 47th Street (582-5340). 1 hr. 45 min. (no intermission). All major credit cards.

THE MYSTERY OF EDWIN DROOD—Betty Buckley, Cleo Laine, and George Rose star in Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel), which has the idea of letting each night's audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are Patti Cohenour and Howard McGillin. Previews now prior to a 12/2 opening. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m. All performances except Wednesday matinees are $35 and $45. Wed. at 2 p.m., $25 and $35. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

Tuesday, November 19

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Fri. at 8 p.m., $27.50 and $32.50; Sat. at 8 p.m., $30 and $35; Wed. and Sat. at 2 p.m., Sun. at 3 p.m. $25 and $30. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards.

Now Playing

AS IS—William Hoffman's touching play about a gay couple's attempts to come to terms with the threat to life posed by the frightening AIDS crisis; directed by Marshall Mason. Featured in the cast are Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, and Lou Liberatore. The acting is remarkable, as are the decor, lighting, and costumes. Mon.–Sat. at 8, $25–$35; Wed. & Sat. at 2, $20–$30. **Lyceum,** 149 W. 45th St. (239-6200). 1 hr. 30 min. All major credit cards. **IRLS**

BIG RIVER—The Tony Awards-winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. **IRLS**

BILOXI BLUES—Bruce Norris is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $20–$37.50; Wed. at 2 p.m., $20–$35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Jennifer Blanc, Dick Latessa, Dorothy Holland, Wendy Gazelle, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Van Johnson and Walter Charles star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats $10 at each performance. **Palace Theater,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical, with a cast of 23 talented American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $30–$45; Wed. at 2 p.m., $25–$40. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the great 1933 classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. The film version is coming out soon. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DOUBLES—Keir Dullea, Cliff Gorman, Robert Reed, and Charles Repole are the new stars who are in the process of keeping the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m.; $30 to $35; Wed. at 2, $15 to $30. **Ritz Theatre,** 225 West 48th Street (582-4022). 2 hr. 10 min. All major credit cards.

42ND STREET—Millicent Martin, Jamie Ross, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ● **IRLS**

THE ICEMAN COMETH—A revival of the Eugene O'Neill play; Jason Robards has the title role and is directed by Jose Quintero (as in the famous revival of 1956). Barnard Hughes co-stars as the owner of the saloon where down-and-outers hang out, and Donald Moffat plays the disillusioned anarchist. With Leonardo Cimino, Allen Swift, Caroline Aaron, Harris Laskawy, Paul Austin, James Greene, John Christopher Jones, Paul McCrane, Walter Flanagan, Bill Moor. Tues. and Thurs. at 7 p.m., Wed. at 2 p.m., Sun. at 3 p.m., $27.50–$40; Fri. and Sat. at 7 p.m., $32.50–$45. Phone for 11/25 thru 12/31 holiday schedules. **Lunt-Fontanne Theatre,** 205 West 46th Street (575-9200). Approx. 4 hr. 45 min. Credit cards. **IRLS**

THE MARRIAGE OF FIGARO—Richard Nelson's translation and adaptation of Beaumarchais's comedy classic which provided the plot for Mozart's opera, directed by Andrei Serban, starring Anthony Heald, Dana Ivey, Mary Elizabeth Mastrantonio, and Christopher Reeve. Also in the cast are Caitlin Clarke, James Cahill, William Duell, Carol Teitel, Louis Zorich. Settings an costumes designed by Beni Montresor; incidental music by Richard Peaslee. Tues. thru Thurs. at 8 p.m. Wed. and Sat. at 2 p.m.; Sun. at 3 p.m., $30; Sat. at p.m. $33. **Circle in the Square Theatre,** Broadwa at 51st Street (239-6200). 2 hr. 45 min. All majo credit cards. **IRLS**

THE NEWS—Jeff Conaway stars in composer-lyrici Paul Schierhorn's rock musical as the editor of a Ne York tabloid with sagging circulation; directed by D vid Rotenberg, choreographed by Wesley Feta. Wit Patrick Jude, Cheryl Alexander, Charles Pistone, Li Michaelis, Anthony Crivello. Tues.–Thurs. at Wed. & Sat. at 2, $35–$37.50; Fri. & Sat. at 8, Sun. 3, $37.50–$39.50. **Helen Hayes,** 240 W. 44th (944-9300). 2 hr. 10 min. All major credit cards.

THE ODD COUPLE—Rita Moreno plays the untidy o (thru 11/17) and Sally Struthers the meticulous one a revision of the Neil Simon comedy about two i matched friends who share an apartment; directed Gene Saks; with Mary Louise Wilson, Lewis J. Sta len, Jenny O'Hara, Kathleen Doyle, Tony Shalho and Marilyn Cooper. (Brenda Vaccaro takes over Rita Moreno role on 11/19.) Tues. thru Sat. at 8 p. $27.50 to $37.50; Sat. at 2 p.m., Sun. at 3 p.m., $25 $35; Wed. at 2 p.m.; $20 to $30. **Broadhu Theatre,** 235 West 44th Street (239-6200). 2 hr. min. All major credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic musical com satire, with sketches by Jules Feiffer, John Lenn Leonard Melfi, David Newman, Robert Benton, Greenburg, Sam Shepard, Sherman Yellen, others; directed by Jacques Levy; choreographed Margo Sappington. Mon. thru Fri. at 8 p.m., Sat. and 9:30 p.m., Sun. at 3 and 7 p.m.; $30–$45. **Edi Theatre,** 240 West 47th Street (302-2302). 2 hr min. All major credit cards. ● ●

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN UNIVERSE—*A Cozmic Soup Opera.* Lily Tomlin solo theatre piece written and directed by Wagner. She is certainly a gifted comedienne, an her writer she has one who fits her range and requ ments to a T. Tues. at 8 p.m., Wed. at 2 and 8 Thurs. at 8 p.m., $10 to $27.50; Fri. at 7 and 10 $17.50 to $32.50; Sat. at 2 p.m., $15 to $30; Sat. p.m., $20 to $35. **Plymouth Theatre,** 236 45th Street (239-6200). 2 hr. 30 min. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $37.50–$45; Wed. at 2 p.m.; $27.50–$35. **Gershwin Theatre,** 51st Street West of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Featured in the cast are the dancers Christopher d'Amboise, Gen Horiuchi, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th St. (239-6200). 2 hr. 30 min. **IRLS**

TANGO ARGENTINO—Conceived and directed by Claudio Segovia and Hector Orezzoli, with sexy and provocative choreography by Juan Carlos Copes, a dance musical featuring thirty of Argentina's most renowned dancers, singers, and musicians. It was lauded by critics, cheered by audiences, had a sold-out week at City Center, all of which practically guaranteed this Broadway presentation. Tues. thru Thurs. at 8 p.m., $27.50 to $37.50; Sun. at 3 and 7:30 p.m., $27.50 to $37.50; Fri. and Sat. at 8 p.m., $30 to $40; Sat. at 2 p.m., $25 to $35. **Mark Hellinger Theatre,** 247 West 51st Street (757-7064). 1 hr. 30 min. Credit cards.

OFF BROADWAY

AUNT DAN AND LEMON—Wallace Shawn's play examines the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, and starring Linda Hunt and Kathryn Pogson; in a Royal Court Theatre production. Featured in the cast are Linda Bassett, Wallace Shawn, Mario Arrambide, Lynsey Baxter, Larry Pine. Tues.–Sat. at 8 p.m., Sat. & Sun. at 3 p.m.; $20 to $25; thru 12/8. **Public/Martinson Hall,** 425 Lafayette Street (598-7150). **IRLS**

BROOME STREET, AMERICA—The Yiddish-language premiere of Sylvia Regan's saga, with music, of a Jewish immigrant family on the lower East Side during the first two decades of the century; adapted and translated by Miriam Kressyn. Featured in the cast are Jack Rechtzeit, Zypora Spaisman, Raquel Yossiffon, Betty Silberman, Miriam Gordon, and Menachem Bazian; directed by Roger Sullivan. Sat. at 8:30 p.m., Sun. at 2 and 5:30 p.m.; $10 to $14; thru April 1986. **Folksbiene,** 123 East 55th Street (755-2231).

ANDIDA—Revival of George Bernard Shaw's romantic drama starring Susan Tabor, Kevin Adlee, and Kurt Schlesinger. 11/26 thru 12/1 at 8, Sun. mats. at 3; $7.50. **Heritage Theatre Auditorium,** 2nd floor (679-7575).

RIME AND PUNISHMENT—Dostoevsky's story in a new adaptation by L. A. Sheldon, in three acts and nineteen scenes performed by sixteen writers in 29 roles. Shan Sullivan plays Raskolnikov and Caroline Arnold is Sonya; directed by Maria Mazer and John Van Ness Philip. Mon. thru Sat. at 8 p.m., Wed. and Sun. at 2 p.m. $18.50–$23.50. **Harold Clurman Theater,** 412 West 42nd Street (594-2370).

URSE OF THE STARVING CLASS—Margo Martindale and Eddie Jones star in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Featured in the cast are Bradley Whitford, Karen Tull, James Gleason, Dan Patrick Brady, Stephen Bradbury, and Jude Ciccolella. Tues. thru Sat. at 8 p.m., Sat. at 2:30 p.m., Sun at 3 and 7:30 p.m.; $22 to $26. **The 890 Theater,** Broadway at 19th Street (533-8834).

MES AT SEA—Revival of the 1968 hit that spoofed the early '30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a heart full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $20 to $30. **Lamb's Theatre,** 130 West 44th Street (997-1780).

NNIS—James Ryan's play about the death of Allard Lowenstein; directed by Dan Bonell. Featured in the ast are William Carden, Peter Freedman, Myra Tayor, David Toney, Anne O'Sullivan, and Richmond Hoxie. Tues. thru Sat. at 8, Sat. at 2, Sun. at 3; $10 to $14; from 11/20. **Ensemble Studio Theatre,** 549 West 52nd Street (247-3405).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $20–$24. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—Jack Gilpin has the title role in Larry Shue's comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks. Featured in the cast are Kathleen Claypool, Ian Stuart, Alan Brooks, Christopher Curry, Breon Gorman, and Kevin Geer. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21 thru $24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370).●

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Tues.–Sat. at 8, Sun. at 1 & 5, Wed. at 2:30; $25–$29.50. **Second Avenue Theatre,** 12th Street and Second Ave. (674-1460).

HAMELIN—*A Musical Tale From Rats to Riches.* The rock musical comedy by Richard Jarboe, Harvey Shield, and Matthew Wells, is a fractured fable of a modern-day piper who takes a trip back into time; directed by Ron Nash. Featured in the cast are Erica Paulson, Scott Fless, Jodi Mitchel, Patrick Hamilton, Liz Larsen, Wayne Hoffman, Andrew Kraus, and Steven Jacob. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $24. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

THE IMPORTANCE OF BEING EARNEST—Dina Merrill stars in a revival of the 1895 Oscar Wilde comedy; directed by Philip Campanella. Featured in the cast are A. D. Coner, William Denis, Carmella Ross, Robert North, Cherry Jones, Samuel Maupin, Anthony Fusco, and Cynthia Dozier. Tues. thru Sat. at 8 p.m. Wed. and Sat. at 2:30 p.m. and Sun. at 3 p.m.; $20 thru $27.50. **Samuel Beckett Theatre,** 410 West 42nd Street (594-2826).

JONIN'—Gerard Brown's comedy/drama, set in a black college fraternity house, centers on a tight-knit group of Omega frat brothers; directed by Andre Robinson, Jr. Featured in the cast: Mark Vaughn, Jerome Preston Bates, John Canada Terrell, Carla Brothers, Timothy Simonson, Gregory Holtz, Sr., Eric Payne, Jaime Perry, and Eriq LaSalle. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 and $25. **Public/LuEsther Hall,** 425 Lafayette Street (598-7150).

JUST SO—Andre de Shields stars, with Theresa Burrell, Keith Curran, and Tina Johnson, in a musical by Doug Katsaros, Mark St. Germain, and David Zippel; based on the Rudyard Kipling stories. Previews now prior to 11/19 opening. Preview prices $10 if purchased prior to perf. date. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; after opening, $20–$29.50. **Jack Lawrence Theatre,** 359 W. 48th St. (307-5452).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny play, now in its fourth year, is set in a Skid Row flower shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, vocally by Ron Taylor; others in the cast: Annie Golden, Andrew Newman, Fyvush Finkel, Suzanne Douglas, Louise Robinson. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $27.50–$35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy in a gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer. Wed. & Thurs. at 8 p.m. (all seats for these perfs. $10); Fri. at 8, Sat. at 11 a.m., 2, 5 and 8 p.m.; Sun. at 2 and 5 p.m.; $20 to $25. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

A MAP OF THE WORLD—The N.Y. Shakespeare Festival's latest drama, written and directed by David Hare, tells of conflicts occurring during a UNESCO conference on poverty in 1976 Bombay. Here's a genuinely arresting play of ideas and social awareness, with amusing observations on any number of subjects. It entertains almost as much as it instructs. Elizabeth McGovern, Zeljko Ivanek, Roshan Seth, Peter Woodard star with a cast of 28. Tues.–Sun. at 8, Sat.& Sun. at 3; $20 and $25; thru 11/17. **Public Theatre,** 425 Lafayette Street (598-7150). **IRLS**

A MATCH MADE IN HEAVEN—Monica Tesler, Leon Liebgold, and David Montefiore star in a Yiddish musical comedy of errors in a turn-of-the-century Jewish shtetl; English subtitles; directed by Yankele Alperin (who also performs). Book and music by Jack Rechtzeit. There's a dancing and singing ensemble and a Klezmer orchestra. Wed. at 2 & 8, Sat. at 8:30, Sun. at 2 & 5:30; Thurs. at 2 p.m.; $12.50–$22.50; thru 12/19. **Town Hall,** 123 W. 43rd St. (921-9442).

MAYOR—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. Featured in the cast are Douglas Bernstein, Kathryn McAteer, Marion Caffey, Ilene Kristen, Keith Curran, Ken Jennings, and Nancy Giles. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $25 to $30. **Latin Quarter,** 200 West 48th Street (586-3905).

NONSECTARIAN CONVERSATIONS WITH THE DEAD—Laurie Carlos's play deals with the isolation of black people in America and internationally; directed by the author and LaTanya Richardson. With Ruben Hudson, Jonathan Peck, Amber Villenueva, Marilyn Worrell. Wed.–Sat. at 8, Sat. & Sun. at 3; $8; 11/13–24. **New Federal Theatre,** 466 Grand St. (598-0400).

THE NORMAL HEART—Larry Kramer's timely play spans the period from 1981–84 during which years the incidence of AIDS in this country had escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are Stephen Rowe, Donald Berman, Richard Zimon, Tom Mardirosian, with Philip Richard Allen. Tues. thru Sun. at 8 p.m., Sat. and Sun at 3 p.m.; $20 and $25. **Public/Anspacher Theater,** 425 Lafayette St. (598-7150). **IRLS**

NOT ABOUT HEROES—Edward Herrmann and Dylan Baker costar in Stephen MacDonald's drama about the passionate friendship of two British poets, Siegfried Sassoon and Wilfred Owen in World War I; directed by Dianne Wiest. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $21 to $25. **Lucille Lortel,** 121 Christopher St. Closed.

ORPHANS—Lyle Kessler's story of two brothers and the stranger who enters their home and subtly takes over their lives; inventively and energetically directed by Gary Sinise. Featured in the cast are Kevin Anderson, Terry Kinney, John Mahoney; and there is no better ensemble acting anywhere. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20–$24. **Westside Arts,** 407 West 43rd Street (541-8394).

PENN & TELLER—This pair of talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Tues. thru Fri. at 8, Wed. at 2, Sun. at 3 & 7; $20–$24. **Westside Arts,** 407 W. 43rd St. (541-8394).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and nine composers & lyricists; directed by Paul Lazarus. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20–$29.50. With Trey Wilson, Jason Alexander, Nancy Opel, Laura Dean, Jeff Keller, Dee Hoty. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

TATTERDEMALION—Jack Sevier stars in a musical with book, music and lyrics by Judd Woldin, directed by Eric Krebs. It's based on Israel Zangwill's novella, set in 1790 London, and is about *schnorring,* the art of getting something for nothing. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50–$30. **Douglas Fairbanks,** 432 W. 42nd St. (239-4321).

VAMPIRE LESBIANS OF SODOM—Charles Busch's play, with *Sleeping Beauty or Coma* as the opening production of the evening, both directed by Kenneth Elliott. Featured in the cast are the author, the director, Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. Tues. thru Thurs. at 8 p.m, Fri. and Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $17.50 to $20. **Provincetown Theatre,** 133 Macdougal Street (477-5048).

WHAT'S A NICE COUNTRY LIKE YOU . . . DOING IN A STATE LIKE THIS?—Topical musical revue, by Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman, that spoofs the politics and social concerns of America today. Featured in the cast are Missy Baldino, Patty Granau, Rob Resnick, Steve Mulch, and Hugh Panaro. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7; $15–$17.50. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

YOURS, ANNE—The diary of Anne Frank, set to music by Michael Cohen, with libretto by Enid Futterman; directed by Arthur Masella. Trini Alvarado stars, with Hal Robinson. Tues. thru Sat. at 8 p.m., Wed. at 2:30 p.m., Sat. and Sun. at 3 p.m.; $35. **Playhouse 91 Theatre,** 316 East 91st Street (831-2000).

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ACTING GROUP—Two one-acters by Ralph Paper: *Soap Opera* and *Girls We Have Known;* directed by Richard Pinter. Fri. thru Mon. at 8 p.m. and Sun. at 3 p.m.; thru 11/25; $6. **Actors Repertory Theatre,** 303 East 44th Street (645-1459).

AMERICAN JEWISH THEATRE—*Greenfields,* Peretz Hirshbein's 1923 pastoral romance of Jews in the farms and the fields, translated by Joseph Landis, and directed by Stanley Brechner. Featured in the cast are Barbara Siege, Michael Cerveris, Norman Golden, Rebecca Ellens, Robin Morse, Matt de Ganon. Tues.-Thurs. & Sat. at 8, Sun. at 2 & 7; $18.50; thru 11/24. **92nd Street Y,** Lexington at 92nd (831-8603).

AMERICAN SHAKESPEARE REPERTORY—In rolling repertory thru 11/24 (phone for dates of individual plays): Shakespeare's *Macbeth* and *Julius Caesar;* Gogol's *The Inspector;* Sophocles' *Antigone;* Christopher Marlowe's *Dido, Queen of Carthage;* Ben Jonson's *The Alchemist.* Thurs. at 8, Sun. at 3, $8; Fri. and Sat. at 8 p.m.; $10. **Theatre 22,** 54 W. 22nd St. (279-9321).

BILLIE HOLIDAY THEATRE—John Redwood's *Mark VIII:xxxvi,* with an interracial cast, involves a premeditated racist act and a six-year secret which wrecks havoc on reputations; directed by Lillie Redwood. Thurs. thru Sat. at 8 p.m., Sat. at 3 p.m., Sun. at 4 p.m. $6 to $10; thru 12/22. **Billie Holiday Theatre,** 1368 Fulton Street, Brooklyn (718-636-0918).

CHICAGO CITY LIMITS—*Choice Cuts,* favorites from the past and some new topics, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10–$12.50. **Theater,** 351 E. 74th Street (772-8707).

CIRCLE REPERTORY THEATRE—Lanford Wilson's *Talley & Son,* last of the *Talley Trilogy,* recounts events in the household on 7/4, the same night as the events of *Talley's Folly* are happening; directed by Marshall Mason. With Farley Granger, Joyce Reehling Christopher, Julie Bargeron. Tues.–Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7:30; $22.50–$25; thru 11/24. Rotates with Paul Osborn's *Tomorrow's Monday,* about a man returning to his family in the Midwest, bringing along his sophisticated New York wife; directed by Kent Paul; thru 11/24. Phone for schedule. **Circle Repertory Theatre,** 99 Seventh Avenue South (924-7100).

CITY STAGE COMPANY—Henrik Ibsen's *Brand* opens the new season. It's about an uncompromising pastor, played by Robert Stattel, with Erika Peterson in the role of his wife. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $18. **CSC Repertory Theatre,** 136 East 13th Street (677-4210).

DOUBLE IMAGE REPERTORY—John Patrick Shanley's *Savage in Limbo,* directed by Mark Linn-Baker, is set in a Bronx bar on a hot night with a young girl looking for action. George F. Walker's *Filthy Rich,* directed by Max D. Mayer, is a gangster/gun moll/private eye opus. In repertory Tues. thru Sat. at 8 p.m., Sat. & Sun at 3 p.m.; $12; thru 11/24. Phone for details. **Double Image Theatre,** 304 West 47th Street (247-5361).

ECCENTRIC CIRCLES THEATRE—Judy Montague's *Dance of the Mayfly* tells of a young man, abandoned at four months of age by his mother, who returns to the town of his birth; directed by Paula Kay Pierce. With Michael Kuhn, Rosemary Hopkins, Doug Barron, Hal Blankenship, Kathi Gati, Marie O'Donnell. Sun. thru Wed. at 7:30 p.m.; $8; thru 11/13. **18th Street Playhouse,** 145 West 18th Street (564-3798).

EQUITY LIBRARY THEATRE—A revival of *She Loves Me,* with book by Joe Masteroff, music by Jerry Bock, lyrics by Sheldon Harnick. Tues. thru Sun. at 8 p.m. Sat. and Sun. at 2:30 p.m.; thru 11/24. **Equity Library Theater,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT—Audience-suggestion improvisations and revues. Fri. and Sat. at 8:30 and 10:30 p.m.; $10. **First Amendment,** 2 Bond St. (473-1472).

FOURTH WALL—*From Left Field,* by Joan Harvey, with music by John Amato. Fri. at 7:30, Sat. at 8. Also, *It Only Hurts When I Vote,* Thurs. at 7:30, Sun. at 8; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

IRONDALE ENSEMBLE PROJECT—Alfred Jarry's *Ubu,* revived in a new translation, and directed by Jim Niesen and Annie-B Parson. Wed. and Thurs. at 8 p.m. Sun. at 3 p.m.; $8 and $10; thru 11/24. **The Secret Theater Studio,** 43 West 13th Street (666-7856).

JEAN COCTEAU REPERTORY—Luigi Pirandello's *Six Characters in Search of an Author* tells of a classic conflict between illusion and reality. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $12; thru 11/22. **Bowerie Lane Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—*The Special,* with music by Galt *(Hair)* MacDermot; book and lyrics are by Mike Gutwillig. Story deals with two French-Canadian families, a love affair, and a political crisis; directed by Ran Avni. Tues., Wed., and Thurs. at 8 p.m., Sat. at 8:30 p.m., Sun. at 2 and 7 p.m.; $14 weeknights; $17 weekends. **Jewish Repertory Theatre,** 344 East 14th Street (279-4200).

LIMBO THEATRE—David Wojnarowicz's *Sounds in the Distance,* story of a former hustler/thief/mugger who left home at age nine, is told as he looks back at his early days; directed by Molly Fowler. Featured in the cast are Clint Vriezeland, Ward Asquith, David Thornton, Meg Grafton, Tommy Rothman, Rick Grove, Morris Johnson, Leo Holder, and Barbara Hooyman. 11/15 thru 22; $8; call theatre for schedules. **Theatre,** 647 East 9th Street (228-3000).

LA MAMA, E.T.C.—Pt. I of Paul Foster's comedy gaslight murder mystery *The Dark and Mr. Stone,* starring Kevin O'Connor; directed by Sylvain Lhermitte; Wed. thru Sun. at 7:30 p.m.; $8. Pt. II opens 11/27. **Theater,** 74A East Fourth Street (475-7710).

MANHATTAN PUNCH LINE—Gil Schwartz's *Love As We Know It* is a look at sex and love in the big city; directed by Josh Mostel. Featured in the cast are John McGinley, Polly Draper, Karen Ludwig, Michael Countryman, and Marek Johnson. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m. $8; thru 11/23. **INTAR Theatre,** 420 West 42nd Street (279-4200).

MANHATTAN THEATRE CLUB—Nancy Marchand and Frances Sternhagen star in Paul Osborn's *Oliver, Oliver,* story of a man with more style than money who is determined to find his mother a wealthy husband; directed by Vivian Matalon. Tues. thru Sat. at 8 p.m., Sun. at 2:30 p.m.; $21 to $26; thru 12/1. **City Center Space,** 131 West 55th Street (246-8989).

MERIDIAN GAY THEATRE—Eric Gutierres and Steve Satta star in a revival of Sidney Morris's *If This Isn't Love!,* which tells of a pair who become and remain lovers for over twenty years, with scenes taking place during each decade of their relationship; directed by the author. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10. **Shandol,** 137 West 22nd Street (279-4200).

MIRROR REPERTORY COMPANY—Geraldine Page, F. Murray Abraham, Carrie Nye, Madeleine Sherwood, and Jane White in a reevival of Jean Giraudoux's *The Madwoman of Chaillot;* directed by Stephen Porter. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Wed. at 2 p.m., Sat. at 5 p.m., Sun. at 3 p.m. $22–$25. **Saint Peter's Church,** 619 Lexington Avenue (223-6440).

NEGRO ENSEMBLE COMPANY—Samm-Art Williams's *Eyes of the American* opens the company's 19th season. Directed by Walter Dallas, play deals with politics, corruption, and deceit on a Caribbean island. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:3 and 7 p.m.; $15 to $20. **Theatre Four,** 424 Wes 55th Street (246-8545).

PLAYWRIGHTS HORIZONS—*Anteroom,* by Harry Kondo leon, refers to a small room between the kitchen an dining room of a large Southampton "cottage" an reveals manipulation on various social levels; directe by Garland Wright. With Elizabeth Wilson, Susa Cash, Albert Macklin, Crystal Field, Mitchell Lich tenstein, Colin Fox, Janet Hubert. Calltheatre fc schedules. **Mainstage,** 416 W. 42nd St. (564-1235

PRESENT COMPANY—Revival of S. J. Perelman's cor edy, *The Beauty Part,* directed by Philip Jostrum, is trip through the late '50s from Park Avenue ar Greenwich Village to tinseltown. Thurs. thru Sat. at p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $8; thru 11/2 **Sargent Theatre,** 314 West 54th Street (279-420

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Centu Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* homage to the best, most popular 19th and 20th ce tury composers; *Cafe con Leche,* Gloria Gonzales's pl about the Americanization of a Cuban family in N York; thru November and December. $10 for pl and $15 for musicals. Spanish language througho Call theater for details. **Gramercy Arts Theatre,** 1 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlar *The Mystery of Irma Vep,* a penny-dreadful starri Charles Ludlam and Everett Quinton; Fri. thru Sun 8 p.m. Also, Charles Ludlam's play *Salammbo (Erotic Tragedy),* freely adapted from the Gustave Fl bert novel. Tues. thru Thurs. at 8 p.m. $20. **Ridic lous Theatre,** One Sheridan Square (691-2271).

ROYAL COURT REPERTORY—Charles Dumas's *I'll and I'll Puff,* directed by Meleesa Wyatt; Mon. t Wed. at 8 p.m.; $8. Vernon Morris's *Dracula Lor*

Evil, directed by Phyllis Craig. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8. **Royal Court Theatre,** 301 West 55th Street (997-9582).

SAN FRANCISCO MIME TROUPE—*Steel Town,* a musical comedy-with-a-message portraying plant closings and their impact on factory employees. Wed.–Fri. at 8, Wed. & Sat. at 2, Sun. at 3; $10–$15; 11/14–12/1. **Symphony Space,** Bdway & 95th St. (864-1414).

THEATRE SCARAMOUCHE—An evening of romantic one-acters: Kenneth Sawyer Goodman's *The Game of Chess,* Lawrence Langner's *Another Way Out,* and Eden Phillpotts's *Something to Talk About.* 11/17–20, 24–27, 12/1–4 at 7:30 p.m.; $8. **18th Street Playhouse,** 145 West 18th Street (718/743-1527).

YORK THEATRE COMPANY—Revival of *On the Twentieth Century,* by Betty Comden, Adolph Green, and Cy Coleman, a musical comedy which takes place on a train from Chicago to New York; directed by Dennis Rosa. Fri. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $8; thru 11/17. **York,** 2 E. 90th St. (534-5366).

WESTSIDE REPERTORY—Georges Feydeau's *Baby, Take Your Medicine;* directed by Andres Castro. Fri. thru Sun. at 8 p.m., Sun. at 3 p.m.; $7; thru 1/5/86. **West Side Rep,** 252 West 81st Street (666-3521).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALBUM—Revival of David Rimmer's play following events in the lives of four teenagers in school; directed by Tom Becker. Featured in the cast are Lisa Twill, Adam Berlin, Patrick Harvey, and Veronica Francis. Wed. thru Sat. at 8, Sun. at 3; $6 to $8; thru 11/17. **New Theatre,** 62 East Fourth Street (989-4682).

AS YOU LIKE IT—The Shakespeare play, directed by Kent Thompson, presented by the Barnard College theatre program. 11/13 at 5:30, Thurs., Fri., and Sat. at 7:30 p.m. 11/14 to 16; $5. **Minor Latham Playhouse,** Broadway at West 119th Street (280-2079).

ECOMING STRANGERS—George Freek's comedy of menace wherein a young city couple seek to escape the pressures of New York but find life in the quiet hills macabre; directed by Karen Gnat. Featured in the cast are Douglas Treem, Ami Rothschild, Terrence Frawley, Connie Schulman, Michael Gnat. Mon., Wed., Fri., Sat. at 7, Tues. & Thurs. at 9:30; $8; thru 11/16. **13th St. Theatre,** 50 West 13th Street (675-6677).

INGO—Ossie Davis (who is the director) and Hy Gilbert have co-authored a play based on William Brashler's novel about an underdog team in the Negro Baseball League of the late twenties; score by George Fischoff and Gilbert; choreography by Henry LeTang. Thurs. thru Sat. at 7:30 p.m., Sun. at 3 p.m.; $8; thru 11/17. **Amas Repertory Theatre,** 1 East 104th Street, 3rd floor (369-8000).

TING THE APPLE, PART II—A play, by Tony McGrath and Stanley Seidman, about a milk-toast social worker who wishes for super powers and gets them. Thurs. & Fri. at 8 & 10, Sun. at 2; $10; thru 11/17. **Off Center Theatre,** 436 W. 18th (929-8299).

EAKING THE PRAIRIE WOLF CODE—Play by Lavonne Mueller about a Civil War widow who uproots her laughter and sets off by wagon-train for California; lirected by Liz Diamond. With Judith Barcroft, Tenaey Walsh, Robert Black, Novella Nelson, Caroline Kava, James Lally. Wed.–Sat. at 8. Wed. & Sat. at 2, un. at 3; 11/13–27. 11/29–12/8, Fri., Sat., Wed., & Thurs. at 6, Sun. at 1 & 7; $12. **American Place heatre,** 111 West 46th Street (247-0393).

IDIDA—The Thomas Davis Irish Players present eorge Bernard Shaw's 1898 romantic comedy; dicted by Bonnie-Ann Black. 11/13–17, 20–24. venings at 8 p.m. Sundays at 3 p.m. $8 to $10. **Vorex Theatre,** 164 Eleventh Avenue (204-1151).

ISE CONTROL—Kevin Wade's play about a man who ies to get away from it all and has it pull up right ext to him; directed by Norman Rene. With Derek nith, John Getz, Elizabeth Berridge, Patricia Riardson. Tues.–Sat. at 8, Sun. at 3 & 7:30; $11–$14; ru 12/8. **WPA,** 519 W. 23rd St. (206-0523).

LL'S HOUSE—Revival of Henrik Ibsen's drama on omen's stand for liberation and individual identity. urs.–Sat. at 8; $6; thru 11/23. **Good Shepherd hurch,** 152 West 66th Street (877-0118).

BLE BASS—Patrick Suskind's play about a working e in art and a frustrated life in love; directed by Kent ul; featuring Boyd Gaines. Thurs.–Sun. at 8; Thurs. at 11 a.m., Sun. at 2; $8; thru 12/8. **New Theatre,** 465 Dean Street, Bklyn (718/230-3366).

DOUBLE BILL—Douglas Mendini's *Timmy Kills Lassie on Christmas Day,* and Fred Fondren's *Wimwobble,* both directed by Fondren. Thurs.–Sat. at 8; $5; thru 11/16. **Prometheus,** 239 East 5th Street (477-8689).

DROP DEAD—Theatrical satire by Billy Van Zandt (who also directs) and Jane Milmore. Wed. thru Sat. at 8 p.m., Sun at 3 p.m. $10; thru 11/24. **No Smoking Playhouse,** 354 West 45th Street (279-4200).

FREDERICK TWO—John Chodes's play dealing with the power struggles between Frederick II (1194–1250) and four popes, three wives, his son, and friends; directed by John Margulis. Sat. thru Fri at 8 p.m.; $6; thru 11/17. **Westbeth,** 151 Bank Street (677-4917).

GOBLIN MARKET—Terri Klausner and Ann Morrison star in a musical by Polly Penn and Peggy Harmon, based on the 19th-century poem by Christina Rossetti; directed by Andre Ernotte. Wed. thru Sat. at 8, Sun. at 3 p.m.; $8; thru 11/17. **Vineyard Theatre,** 309 East 26th Street (683-0696).

THE GREEN BAY TREE—Mordaunt Shairp's 1933 black comedy about a young man who falls in love with a lady veterinarian; directed by Neal Weaver. Wed. thru Sat. at 8; Sun. at 3; $8; thru 11/17. **Alvina Krause,** 4th floor, 306 W. 38th St. (564-3292).

I, WALT WHITMAN—One-man show starring Daniel Barshay as the Good Gray Poet. Thurs. thru Sun. at 8 p.m.; $4; thru 11/24. **Theater for the New City,** 162 Second Avenue (254-1109).

LITTLE EYOLF—Henrik Ibsen's 1894 drama about personal conflicts revolving around love and sex; directed by Ada Brown Mather. With Davy Davidson, Peter Morse, Jordan Marder, George Mamo, Janet Roitz, Bobby Troka. Thurs.–Sun. at 8; 11/14–24; $6. **West End Theatre,** 302 W. 91st St. (279-4200).

ON THE BRINK—Musical by Adam Belanoff, Steven Gee, Noel Katz, and Michael Panes, about the experiences of a few of New York's aspiring young non-professionals. 11/16 at 8 p.m.; 11/15 at 7:30. **Gene Frankel Theatre,** 36 West 62nd Street (289-7460).

LOVE ACCORDING TO CHEKHOV—Three one-acters: *The Anniversary,* directed by Ronn Bohn; *The Boor,* directed by Paula Smith; *The Proposal,* directed by Ben Jacobs. Wed. thru Fri. at 8 p.m.; 11/13 thru 22. **Actors Factory,** 149 West 29th Street (594-1494).

MAN OF LA MANCHA—Revival of Dale Wasserman's play, music & lyrics by Mitch Leigh & Joe Darion; directed by Scott Martin. Fri. & Sat. at 8 p.m., Sun. at 2 p.m. thru 11/23; $7. **The Heights Players Theatre,** 26 Willow Place, Bklyn (718/237-2752).

THE MISANTHROPE—Moliere's 1665 comedy about society's misuse of love and power, updated and set in the Upper East Side in 1985; directed by Jonathan Rosenberg. 11/13-16 at 7:30; $6. **Our Studios,** 147 West 24th Street (475-4483).

AN OUNCE OF PREVENTION—Charles Keating, Tonya Pinkins, and Cindy Adkins in Hal Corley's comedy about four women in a rape prevention class conducted by a male teacher; directed by Susann Brinkley. Thurs. thru Sat. and Mon. at 8 p.m.; thru 11/30; $8. **Hartley House,** 413 West 46th Street (289-2168).

PAJAMA GAME—A revival of the musical comedy by Richard Adler, Jerry Ross, George Abbott, Richard Bissell; directed by Rosemary Connolly. Fri, 11/15, Thurs., 11/14 at 8 p.m., Sat. 11/16 at 2 & 8 p.m., $6. **MAP Theatre,** 921 Madison Avenue (855-6680).

ROCKBOUND—Sci-fi rock musical by C. J. Critt and Roberta Baum. A computer wiz is catapulted into a future where everyone lives underground; directed by Dennis Deal. Wed.–Fri. at 8, Sat. at 7 & 10; $6. **South Street Theatre,** 424 W. 42nd St. (279-4200).

SHORT STACK—An evening of short plays with an ensemble cast: David Mamet's *All Men Are Whores;* Jean-Claude van Itallie's *Almost Like Being;* David Greenspan's *Pieces in the Dark*; Brian Conley's *Origin of a Universe;* Fernando Arrabal's *Orison.* Wed.–Sun. at 8; $6. **Newfoundland,** 6 W. 8th St. (718/596-7726).

THE STRIKE OF '92—Sean Burke's ballad play, music by Robert Montgomery & directed by Richard Corley, examines events concerning the Homestead Steel Strike. Tues.–Fri. at 8, Sat. at 7 & 10; $6; thru 11/24. **Westbeth Theatre,** 151 Bank St. (505-0575).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6 p.m., Mon., Wed., and Fri.; 10:30–4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

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ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JOHN WHITE ALEXANDER—Figure paintings from the mid to late 1890s, thru 12/14. Graham, 1014 Madison (535-5767).

HANNELORE BARON—Recent collages and boxes, thru 12/7. Schlesinger-Boisante, 822 Madison (734-3600).

THOMAS HART BENTON—Paintings, drawings, watercolors and sculpture, by this American regionalist, thru 12/14. Graham, 1014 Madison (535-5767).

CARMEN CICERO—Figurative paintings and watercolors, 11/14–12/7. Graham Modern, 1014 Madison (535-5767).

RICHARD DIEBENKORN—Recent paintings and works on paper, thru 12/5. Knoedler, 19 E. 70th (794-0550).

RICHARD ERDMAN—Bronze and marble sculptures from the past two years, thru 11/27. Weintraub, 992 Madison (879-1195).

LYONEL FEININGER—Forty-nine oil paintings recovered from East Germany, thru 11/20. Acquavella, 18 E. 79th (734-6300).

MICHAEL GOLDBERG—Monochromatic abstract paintings from 1960 to 1962, thru 11/30. Vanderwoude Tananbaum Gallery, 24 E. 81st (879-8200).

STAN GREGORY—Paintings and works on paper with geometric compositions, thru 11/30. Ericson, 23 E. 74th (737-6155).

JULIO LARRAZ—Paintings, thru 12/7. Haime, 1000 Madison (772-7760).

ROY LICHTENSTEIN—"Landscape"—a new portfolio of prints, incorporating woodcut, lithography and silk-printing, 11/15–12/7. Castelli Graphics, 4 E. 77th (288-3202).

ALBERTO MAGNELLI—Paintings by an Italian Abstractionist, from 1913 to 1968, thru 12/14. Hutton, 33 E. 74th (249-9700).

JOHN MOORE—Recent paintings of urban and rural scenes, thru 11/27. Hirschl & Adler Modern, 851 Madison (744-6700).

PETER PETTUS—Large-scale abstract paintings, with complex layering of color, thru 11/30. Perlow, 980 Madison (734-7795).

KENNETH PRICE—Recent ceramic sculpture, thru 11/23. Willard, 29 E. 72nd (744-2925).

EMILIO SANCHEZ—Recent paintings and watercolors of the New York skyline, thru 11/23. ACA, 21 E. 67th (628-2440).

JOHN STOCKDALE/PAUL HUNTER—Large textured white oil paintings, some of them diptychs/Wooden boxes that contain miniature environments peopled with furniture, figures, and trees. Thru 11/30. Urdang, 23 E. 74th (288-7004).

RICHARD TEXIER—Paintings that resemble charts, with imagery that alludes to lunar cycles, astronomical data and constellation maps, thru 11/30. Kouros, 831 Madison (879-5454).

HENRI DE TOULOUSE-LAUTREC—Drawings and watercolors from the collection of the artist's family, thru 12/5. French Embassy, 972 Fifth Ave. (570-4400).

TOM WESSELMANN—Small scale paintings and collage from the '60s, thru 12/7. Hoffeld, 1020 Madison (734-5505).

TROELS WOERSEL—Paintings, drawings, and prints, from 1979 to 1985, thru 11/30. Kren, 22 E. 65th (861-9933).

57th Street Area

SIAH ARMAJANI—Sculptures that are abstract interpretations of architectural forms, in a series entitled, "Dictionary for Building IV," thru 11/30. Protetch, 37 W. 57th (838-2340).

LEIGH BEHNKE/ANNE DUNN—Recent cityscape and still-life paintings/Paintings of New Brunswick landscapes and studio interiors, thru 11/27. Fischbach, 24 W. 57th (759-2345).

PETER BELLAMY/MINORU KAWABATA—Thirty recent black-and-white portraits of New York artists/Abstract paintings. Thru 11/23. Tilton, 24 W. 57th (247-7480).

CLAUDE BUCK/JOSE DE CREEFT—Symbolist landscape paintings/Sculpture and works on paper, thru 11/26. Deutsch, 20 W. 57th (765-4722).

GASTON CHAISSAC—Sculptures, collages, drawings and gouaches, from 1910 to 1964, thru 11/30. Oscarsson Hood, 41 W. 57th (750-8640).

SALVADOR DALI—Selected sculpture and prints, from 1971 to 1979, thru 12/7. Rosenberg, 20 W. 57th (757-2700).

JOSE DE CREEFT/CLAUDE BUCK—Sculptures and works on paper/Paintings, from 1910 to 1940. Thru 11/23. Deutsch, 20 W. 57th (765-4722).

JOSE DE RIVERA—A memorial exhibition of works from 1950 to 1985, including stainless steel and painted aluminum sculptures, thru 11/20. Borgenicht, 724 Fifth (247-2111).

DAVID DEUTSCH—Small-scale paintings on curved stretchers, of landscapes with traces of architecture, thru 11/30. Blum Helman, 20 W. 57th (245-2888).

WILLIAM GLACKENS—Paintings and works on paper, thru 11/23. Kraushaar, 724 Fifth (307-5730).

JOHN GRAHAM—Twenty drawings from the '40s and early '50s, in inks, pencil, and gouache, thru 11/23. Emmerich, 41 E. 57th (752-0124).

STEPHEN GREENE—Expressionistic paintings that allude to specific symbols such bones, skulls, music and flowers, thru 12/7. Pearl, 38 E. 57th (838-6310).

CATHY HALSTEAD—Large-scale paintings on paper and sculpture in a series entitled, "Tropic Shadows," thru 11/30.

JOHN STUART INGLE—Large-scale watercolors of still-life arrangements, thru 11/30. Tatistcheff, 50 W. 57th (664-0907).

NORMAN LEWIS—Abstract paintings through which themes of urban life and natural phenomena are explored, from 1945-1965, thru 11/30. Ross, 162 W. 56th (307-0400).

PAUL MANES—Expressionistic paintings in which images emerge and recede into dark, thickly painted surfaces, thru 12/14. Getler/Pall/Saper, 50 W. 57th (581-2724).

MELISSA MILLER—Paintings and works on paper depicting various animals masquerading in the skins of other animals, thru 11/30. Solomon, 724 Fifth (757-7777).

ISAMU NOGUCHI—Bronze sculptures, from 1959 to 1962; thru 12/30. Herstand, 24 W. 57th (664-1379).

KENNETH NOLAND—Paintings from the early '60s, with stripes and chevron-shaped images, thru 11/30. Emmerich, 41 E. 57th (752-0124).

BLINKY PALERMO—Works that question traditional notions of form, illusion, materials and color, thru 11/23. Goodman, 24 W. 57th (977-7160).

EDDA RENOUF—New paintings and drawings, thru 11/26. Blum Helman, 8th Floor, 20 W. 57th (245-2888).

ANNE RYAN—Collages from the late '40s and early '50s, thru 12/21. Washburn, 42 E. 57th (753-0546) and 113 Greene (966-3151).

LIVIO SAGANIC—Eleven slate sculptures, thru 12/4. Armstrong, 50 W. 57th (582-8581).

LUCAS SAMARAS—Paintings of artists, dealers, collectors and various other people who make up the art world, thru 11/16. Pace, 32 E. 57th (421-3292).

JOHN SEERY—Paintings of flowers, thru 11/30. Gruenebaum, 38 E. 57th (838-8245).

GEORGE STUBBS—Rare prints by this 18th-century English painter, thru 12/28. Donson, 24 W. 57th (245-7007).

WILLIAM THON—Oil paintings and watercolors of farmlands, vineyards, and ruins around Rome and Northern Italy, thru 12/7. Midtown, 11 E. 57th (758-1900).

WILLIAM TUCKER—New sculpture in a series entitled, "The Gymnasts," thru 11/30. McKee, 41 E. 57th (688-5951).

TOM WESSELMAN—New paintings on laser-cut steel, sculpture and drawings, 11/16–12/14. Janis, 110 W. 57th (586-0110).

JEROME WITKIN—Recent paintings that focus on situations involving women, thru 11/30. French, 41 W. 57th (308-6440).

TAKAKO YAMAGUCHI—Works on paper in acrylic and bronze leaf, that recall Japanese screens, thru 11/30. Markel, 50 W. 57th (581-1909).

East Village

JAKE BERTHOT/STEPHEN DAVIS/STEPHEN GREENE—Recent paintings by all three, thru 11/30. Wyatt, 202 E. 10th (475-3500).

FORD CRULL—Recent paintings with symbols that function as clues to the artist's dreams, thru 12/1. Pictogram, 443 E. 9th (865-5476).

TOM DILLON—Paintings of imaginary architectura spaces, in oil on panel, thru 11/24. PPOW, 216 E 10th (477-4084).

PIETRO FINELLI—Paintings and drawings, thru 11/24 Zeus-Trabia, 437 E. 9th (505-6330).

BRIAN GAYMAN/HOWARD MC CALEBB—Recent sculptu by both, thru 11/24. P.S. 122, 151 First Ave. (228 4249).

JUDY GLANTZMAN—Expressionistic paintings of bod builders on Plexiglas, thru 11/24. Gracie Mansio 167 Ave. A (477-7331).

PAM GLICK—Paintings, thru 11/24. Wolff, 513 E. 6 (460-5844).

BARRY GRAY—Paintings with mythological them cubist compositions, thru 11/24. Paulo Salvador, 2 E. 10th (228-3165).

KIM KEEVER—Paintings about relationships between ture and a man and a woman, thru 12/1. M-13, 440 9th St. (505-9016).

JANET MC KIERNAN—Paintings, thru 12/1. Semaph East, 157 Ave. B (475-2130).

MICHAEL MORRILL—New geometric paintings, t 12/1. Jus De Pomme, 338 E. 11th (674-5389).

JAMES RADAKOVICH—New paintings and sculptures figures in bright colors with exaggerated facial tures, thru 11/24. Sensory Evolution, 420 E. 1 (505-9144).

LEE ROBBINS—A show of live snakes and painting snakes, 11/8–26. Bockley, 66 E. 7th (420-9835).

LEE STOLIAR—Erotic terracotta sculptures, thru 11/ Avenue B, 167 Ave. B (473-4600).

MARK STRATHY—New paintings, thru 12/1. Sha 175 Ave. B (777-4622).

SoHo and TriBeCa

DOUG ANDERSON—Enamel paintings of barely recog able images, in bright colors, thru 11/30. Kind, 136 Greene (925-1200).

MERETE BARKER/KENRO MATSUKI—Abstract paintings inspired by nature/Mixed-media paintings. Thru 11/20. Hand in Hand, 568 Broadway (219-1844).

ROBERT BARNES—A retrospective of paintings, 11/12–12/29. Artists' Choice Museum, 394 W. Broadway (219-8031).

ALAN BELCHER—Photo-sculptures, thru 12/7. Cable, 611 Broadway (420-8011).

WENDELL CASTLE—"Masterpieces of Time"—a series of 13 unique tall-case clocks, thru 12/19. Milliken, 98 Prince (966-7800).

EDUARDO OLIVEIRA CEZAR—Paintings of interior spaces, thru 12/1. Littlejohn-Smith, 133 Greene (420-6090).

DALE CHIHULY—New glass sculptures, thru 11/30. Cowles, 420 W. Broadway (925-3500).

ELAINE LUSTIG COHEN—Paintings, wood constructions and works on paper, thru 11/23. Exit, 578 Broadway (966-7745).

ROBERT COLESCOTT—Brightly colored, expressionistic figure paintings, thru 11/30. Semaphore, 462 W. Broadway (228-7990).

RENE DANIELS—Recent paintings, thru 11/23. Metro Pictures, 150 Greene (925-8335).

JAMES DOWELL—Representational paintings, 11/14–1/4. Soho Center for Visual Arts, 110-14 Prince (226-1995).

RAFAEL FERRER—Lush, tropical beach landscapes with female figures, thru 12/11. Hoffman, 429 W. Broadway (966-6676).

OEL FISHER—Drawings and related sculpture, thru 12/7. Brown, 100 Greene (219-1060).

LECHEMULLER—Mixed-media works on paper, mounted on canvas, by a French artist, thru 11/16. Plumb, 81 Greene (219-2007).

OVA BECK FRIEDMAN—Ceramic sculptures that resemble bones, thru 11/27. Eno, 164 Mercer (226-5342).

AMISH FULTON—Twelve photographic works, each one conceived during walks through such varied terrain as California, Scotland, India, and Iceland, thru 11/23. Weber, 142 Greene (966-6115).

TEVE GIANAKOS—Large-scale paintings that depict potentially humorous situations, thru 11/30. Toll, 146 Greene (431-1788).

ARILYN GIERSBACH—Recent abstract paintings based on geometric forms, thru 11/23. 55 Mercer (226-8513).

ITH HARING—Recent paintings and painted vases, at Shafrazi, 163 Mercer (925-8732), thru 11/30; large steel sculptures, at Castelli, 142 Greene (431-6279), thru 11/16.

TER HUTCHINSON—New works in a series entitled, "Atlas Mountain Grammar," thru 12/21. Gibson, 568 Broadway (925-1192).

CHIKO ITATANI/JANE SCHNEIDER—Large-scale figurative paintings/Recent sculpture, thru 11/30. Alternative Museum, 17 White (966-4444).

JAFFE—Large painted constructions with found objects attached to them, thru 12/7. Stoler, 13 White 966-5090).

ID KELLEY—Recent abstract paintings on paper, maonite and squares of linoleum, thru 1/30. Munroe, 15 W. Broadway (226-0040).

AN—Minimalist paintings with images of shipping nvoices, computer paper, and memo pads, thru 11/30. .K. Harris, 383 W. Broadway (431-3600).

PHEN MC KENNA—Recent paintings encompassing a ariety of subjects, including myths, landscapes and ill life, thru 12/21. Sander, 51 Greene (219-2200).

HOLAS MAFFEI—Abstract paintings, thru 11/30. Ronberg, 115 Wooster (431-4838).

VIA PLIMACK MANGOLD/ROBERT LONGO—Paintings at combine landscape images with abstract color pasges and structural forms/Six large-scale black and hite lithographs, from 1982–1985, in a series entid "Men in the Cities," thru 12/7. Alexander, 59 ooster (925-4338).

B MATTNER—Sculptures that are planes of glass cut to geometric forms, thru 11/30. Carpenter + Hochan, 420 W. Broadway (219-0110).

AIZUSS MIGDAL—Abstract sculptures inspired by e female figure, thru 11/30. Starkman, 465 W. oadway (228-3047). Thurs.–Sat., 12–5.

EN NAKIAN—Sculpture and works on paper, thru /30. DiLaurenti, 383 W. Broadway (925-5100).

KINGSLEY PARKER—Paintings and prints, thru 11/23. Condeso/Lawler, 76 Greene (219-1283).

A. R. PENCK—Paintings with figures that have been reduced to hieroglyphic equations, thru 11/30. Boone, 417 W. Broadway (431-1818).

MORLEY SAFER—Recent drawings and paintings made in the region of St. Remy-de-Provence during the summer of 1985, thru 12/1. Central Falls, 478 W. Broadway (475-3333).

JONATHAN SANTLOFER—New paintings with large, curving forms, thru 11/27. Adler, 578 Broadway (925-3336).

ANDREAS SCHULZE—Paintings by a German artist, thru 11/30. Gladstone, 99 Greene (431-3334).

SYLVIA SLEIGH/LUCY SALLICK—One large-scale watercolor of Reid State Park, Maine/Drawings, thru 11/23. SoHo 20, 469 Broome (226-4167).

JAUNE QUICK-TO-SEE SMITH—Narrative landscape paintings with layered surfaces, thru 12/3. Steinbaum, 132 Greene (431-4224).

IMANTS TILLERS—Paintings made in homage to great painters throughout history, on 10 x 15 in. canvas boards adhered to the wall in a grid pattern, thru 11/20. Cutler, 164 Mercer (219-1577).

Other

STEFAN EINS—Recent paintings that combine graffiti with research findings in biology and evolutionary phenomena, thru 11/23. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

GROUP SHOWS

Madison Avenue and Vicinity

CARUS—872 Madison (879-4660). Paintings by Balla, Lissitzy, Malevich, Nolde, Schwitters, others; thru 11/30.

CDS—13 E. 75th (772-9555). Geometric abstraction in Latin American art, from 1914 to 1984, with works by Fonseca, Jensen, Lam, Rivera, others; thru 11/30.

GALDY—19 E. 71st (517-8576). Venetian Old Master drawings; thru 12/21.

LA BOETIE—9 E. 82nd (535-4865). "Strictly Drawings"—works by 20th-century masters, including Balthus, Feininger, Grosz, Pechstein; thru 12/31.

PRAKAPAS—19 E. 71st (737-6066). Collages and drawings by Marinetti and other early Futurists; thru 12/14.

SCULPTURE CENTER—167 E. 69th (879-0430). "The Figure as an Image of the Psyche," with works by Blum, Elis, Nuchi, Spero, others; thru 11/31. Sculpture Center, 167 E. 69th (879-0430).

SHEPHERD—21 E. 84th (861-4050). Swedish landscape and figurative paintings from 1885–1920, thru 12/14; English country house views and architectural designs, 1750–1920, thru 12/31.

SIMON/NEUMAN—42 E. 76th (744-8460). Works by Arp, Kandinsky, Klee, Miro, Picasso, Schwitters; thru 12/1.

STAEMPFLI—47 E. 77th (535-1919). Sculpture by Aiko, Bertoia, Bill, Gerstner, others; thru 11/23.

57th Street Area

DEL RE—41 E. 57th (688-1843). "Masters of the Fifties: American Abstract Paintings from Pollock to Stella," thru 12/21.

GRAND CENTRAL—24 W. 57th (867-3344). Paintings by students of William Merritt Chase and Robert Henri, including Beal, Bellows, Hawthorne, Pene Du Bois, Speicher, others; thru 11/30.

PACE—32 E. 57th (421-3237). British Modernist prints, from 1900 to 1940; thru 11/30.

SAMUELS—11 E. 57th (355-6444). 16th- and 17th-century Old Master drawings; thru 11/30.

SCHOELKOPF—50 W. 57th (765-3540). A survey of American wood carving, with works by Flannagan, Hague, Kruger, Lachaise, others; thru 12/4.

East Village

B-SIDE—543 E. 6th (477-6792). "Hard Cold Facts," with works by Augeri, Benny, Prol, Wall, others; thru 12/1.

CASH NEWHOUSE—170 Ave. B (673-9366). Photographs by over 100 artists, including Branca, Dwyer, Graham, Kruger, Kohlhofer, others; thru 11/17.

NATURE MORTE—204 E. 10th (420-9544). Works that employ photographic practices, by Bolande, Clegg, Guttman, Robbins; thru 11/24.

NOW—430 E. 9th (674-3211). An installation by Paolo Buggiani, Jacek Tylicki and R.V.; thru 11/24.

PARKER/SMALLEY—322 E. 11th (228-7023). Paintings, sculpture and photographs about contamination; 11/14–12/8.

SoHo and TriBeCa

ALEXANDER—59 Wooster (925-4338). Portfolios of prints by Bartlett, Bosman, Motherwell, Murray, Sandback; thru 12/7.

ARTISTS SPACE—223 W. Broadway (226-3970). Works by Lewczuk, Marano, Nelson, Snider; organized by Elizabeth Murray; thru 11/27.

DRAWING CENTER—137 Greene (982-5266). Works on paper by Chiros, Cox, Godosky, Schmidt, others; thru 1/1.

FELDMAN—31 Mercer (226-3232). Exhibition to benefit Fashion Moda, with works by over 160 artists; thru 11/16.

FRANKLIN FURNACE—112 Franklin (925-4671). "Letterism and Hypergraphics: The Unknown Avant-Garde, 1945–1985," thru 12/7.

PIETRASANTA—81 Franklin (219-3128). Works about music, by Anderson, Arman, Flanagan, others; thru 11/30.

THORP—103 Prince (431-6880). Stone sculpture by Agostini, Bourgeois, Flannagan, Zorach, others; 11/16–12/31.

TWINING—568 Broadway (431-1830). "State of the Art—Software Invades the Arts," with works by Anderson, Bohnert, Clay, Duru, Hamilton, Harrison, Tress; 11/16–12/4.

Other

CITY GALLERY—2 Columbus Circle (929-6688). "Latitudes of Time," with works by Cvetkovic, Edelson, Fahlstrom, Porter; thru 11/23.

FASHION INSTITUTE OF TECHNOLOGY—Shirley Goodman Resource Center, 27th St. and Seventh Ave. (760-7911). Works by artists who use paper as paint, including Anker, Ben-Haim, Needham, Ross, Wong, others; thru 12/19.

JAPAN HOUSE—333 E. 47th (832-1155). Helmets from the 16th–19th centuries, thru 11/27.

P.S. 1—46-01 21st St., L.I.C. (718-784-2084), Wed.–Sun., 12–6. "The Knot: Arte Povera," with works by Anselmo, Kounellis, Merz, Paolini, others; thru 12/15.

PHOTOGRAPHY

ARSENAL—Central Park at 64th and Fifth, Mon.–Fri., 11-5. Photographs of rural landscapes in New York City by Cartier and Rose; thru 11/26.

COOPER UNION—7th St. at Third Ave. (254-6300). Photographs by Fischer, Griner, Kane, Maisel, Slavin; thru 11/27.

WILLIAM EGGLESTON/WILLIAM CHRISTENBERRY—Color photographs of the South by both, thru 11/29. Burden, 20 E. 23rd (505-5555).

TIMOTHY GREENFIELD-SANDERS/NIC NICOSIA—Portraits of East Village artists, dealers and critics/Character studies in which the sitters have been costumed and made up by the photographer. Thru 11/22. Pfeifer, 568 Broadway (226-2251).

80 PAPERS—80 Thompson (966-1491). Early photographs of England, Ireland, Scotland and Wales, by Bedford, Bell, Frith, Lawrence, Valentine, Wilson, others; thru 11/30.

FERNAND FONSSAGRIVES—Late photographs, thru 12/7. Neikrug Photographica, 224 E. 68th (228-7741).

JAN GROOVER—Recent photographs, thru 11/23. Miller, 724 Fifth (246-1625).

FLORENCE HENRI—Vintage photographs, including still lifes, portraits and landscapes, thru 11/30. Wolf, 30 W. 57th (586-8432).

MARILYNNE HERBERT—Photographs of children in welfare hotels, thru 11/24. Pindar, 127 Greene (533-4881).

ART

ICP—1130 Fifth (860-1777) Tues. 12-8, Wed.-Fri. 12-5, Sat.-Sun. 11-6. Rare Chinese photographs of Mao Zedong, Deng Xiaopong and Zhou Enlai; photographs of China by Hiroji Kubota; 11/17–1/5.

ICP/MIDTOWN—77 W.45th (536-5815), Mon.–Fri., 11–6, Sat. 12–4. "City Light"—75 black-and-white photographs of American cities, from 1880 to the present; thru 1/11.

WILLIAM KLEIN— Recent black-and-white photographs *of Parisian street life and fashion shows, thru 11/23.* Zabriskie, 724 Fifth (307-7430).

PATRICK NAGATANI/ANDREE TRACEY—Collaborative large-scale Polaroids, thru 11/23. Baum, 109 Hudson (219-9854).

NEW YORK CHINATOWN HISTORY PROJECT—70 Mulberry (619-4785). Photographs of New York's Chinatown by Glick and Calhoun; thru 12/6.

PHOTOCOLLECT—740 West End Ave. (222-7381). 19th-century photographs of British India and neighboring states, thru 12/7.

ALBERT RENGER-PATZSCH—Vintage photographs of plants, taken in Germany in the '20s and '30s, thru 12/7. Ledel, 168 Mercer (966-7659).

HOWARD ROSENFELD—Large-format Cibachrome photographs of New York's waterfront, thru 11/30. Marymount Manhattan, 221 E. 71st (472-3800).

SEENA SUSSMAN—Recent photographs, thru 12/6. Soho, 15 White (265-7100).

303—303 Park South (477-4917). Photographs and objects by Casebere, Johnson, Koons; thru 12/1.

PERFORMANCE

BROOKLYN ACADEMY OF MUSIC'S "NEXT WAVE" FESTIVAL—30 Lafayette Ave., Brooklyn (718-636-4100). Chris Hardman's "Russia," performed by Antenna Theater. 11/19 at 7, 11/20–23 at 8, 11/24 at 2. $12.

FRANKLIN FURNACE—112 Franklin (925-4671). 11/14 at 8:30: David Wheeler's "Art Riot Theater." $5.

LA MAMA ETC.—74A E. 4th (580-9548). 11/14–17 at 9: Pepatian's "Underconstruction." $8.

P.S. 122—150 First Ave. (477-5288). 11/15–17 at 9: Bebe Miller in "Trapped in Queens." $6.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Jewels of India; thru '85 . . . Dinosaurs From China; thru 1/6 . . . Tiger, Tiger, Burning Bright: An Indian Wildlife Portfolio; thru 1/12 . . . Vijayanagara: Where Kings and Gods Meet; thru 1/26.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Akbar's India: Art From the Mughal City of Victory; thru 1/5 . . . "Fatehpur-Sikri Today" by Sheldan Collins; thru 1/5.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The *Bronx: A Celebration; thru '86* . . . Geometric Abstraction: Selections from a Decade, 1975–1985; thru 12/29 . . . Between the Wars: The Bronx Express, A Portrait of the Jewish Bronx; thru 1/26 . . .Linda Bastian: Paintings; thru 12/10.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Curator's Choice: Indian Pottery From the American Southwest; thru 12/2 . . ."Public Relations"—an installation by Vito Acconci; thru 12/2 . . . Richard Diebenkorn: An Intimate View; thru 12/2 . . . Recent Acquisitions: Contemporary American Prints; thru 12/2 . . . Working in Brooklyn: Sculpture; thru 1/6 . . . A Summer's Day: Photographs by Joel Meyerowitz; thru 1/6 . . . Jennifer Bartlett; 11/22–1/6.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Paris Recorded: The Therese Bonney Collection; thru 12/8 . . . The Modern Spirit: Glass from Finland; thru 1/5 . . . Golden Eye: An International Tribute to the Artisans of India; thru 2/23.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted. Ingres and the Comtesse d'Haussonville; 11/19–2/16.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8). Transformations in Sculpture: Four Decades of American and European Art; 11/22–2/16.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8. Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Circle of Montparnasse: Jewish Artists in Paris 1905–1945; thru 2/2 . . . Jews of India; thru 2/15 . . . Fantasy and Form in the Hanukkah Lamp; thru 2/1.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D . . . New Galleries for Ancient Near Eastern Art . . . The Camera and the Photograph: Images in Light; thru 1/5 . . . Keynotes: Two Centuries of Piano Design; thru 11/29 . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . The "Iron-Wire" Line: The Art of Chinese Figure Painting; thru 12/29 . . . India! Art of India from 1300–1900; thru 1/5 . . . Prints Recently Acquired; thru 11/24 . . . Selection Three: Highlights From the Department of Twentieth-Century Art; from 11/22 . . . Liechtenstein: The Princely Collections; thru 5/1 . . . John Frederick Kensett: An American Master; thru 1/19 . . . Augustus Saint-Gaudens; 11/19–1/26 . . . Mimbres Pottery: Ancient Art of the American Southwest; 11/19–2/2. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation. Jerome Kern: Composer and Collector; thru 11/17 . . .The Golden Age of British Photography, 1839–1900; 11/20–2/2 . . .Mark Twain and Bret Harte; 11/15–1/26 . . .Morte D'Arthur and The Coverdale Bible; thru 12/8.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4 . . . Mira! The Canadian Club Hispanic Art Exhibition; thru 1/30.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $l; free Tues. eve. American Naive Paintings from the National Gallery of Art; thru 12/1.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern . . . Lady From Anadarko; thru 12/29.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 *children and seniors. Cassettes available for viewing at* museum include documentaries, news, dramatic and comedy shows. Also special screenings daily . . . Jazz on Television; 11/15–1/30.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.–Sun. 12–6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history of holography . . . Dieter Jung: Installations; thru 2/16 . . . Illusion: Between Life and Art; thru 2/16.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5–9 pay as you wish). New Photography; thru 12/3 . . . Contrasts of Form: *Geometric Abstract Art 1910–1980; thru 1/7* . . . Henri De Toulouse-Lautrec; thru 1/26 . . . Self-Portrait: The Photographer's Persona, 1840-1985; thru 1/26.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . Wurts Brothers Photograph New York; thru 1/5 . . . A Frog He Would A Wooin'—an Amphibious Festivity; thru 3/2 . . . On the Avenue: 100 Years of the Avenues; thru 11/17 . . . Light as a Feather; thru 4/12 . . . Saving Faces: Collecting Images of Broadway's Brightest; thru 3/17.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2:50, seniors and students $2. Selections From the Permanent Collection; thru 2/9 . . . Dutch Masterworks from the Bredius Museum: A Connoisseur's Collection; thru 1/6 . . . Jasper Cropsey Watercolors; 11/15–1/19.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8. Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Fri. 11–5, Sat. 10–5, Sun. 1–5, $2; children 75¢. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5 . . . To The Publick: New York in Broadside; thru 11/24 . . . The Statue of Liberty Centennial Celebration; thru 3/16 . . . Baroness Hyde de Neuville: Sketches of America, 1807–1822; thru 3/17.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Landmarks in English Literature; thru 12/31. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. The Avant-Garde: Dancers and the Dance; thru 11/16 . . . Neapolitan Entertainment: From the 16th Century to the Present Day; thru 11/15 . . . Portraits of Performing Artists by Boris Chaliapin; thru 1/25.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues., Thurs., Fri. 10–5; Wed. 10–8; Sat.–Sun. 1–6. Contribution suggested . . . *John Sloan, A Printmaker-Painter of the* American Scene; thru 11/17 . . . Stephen Lebowitz: Paintings; thru 12/1 . . . Furnishing the Streets: 1902–1922; thru 1/12.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Michael Graves: Proposed Expansion of the Whitney Museum of American Art: Models, drawings, and plans; thru Nov. . . . High Styles: 20th-Century American Design; thru 2/16 . . . Ralston Crawford Retrospective; thru 2/2. **Whitney Museum a**
Philip Morris, 42nd at Park (878-2550). Moder
Machines: Recent Kinetic Sculpture; thru 12/5.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000
11/13 at 10: Impressionist and Modern Drawings an
Watercolors. On view from 11/7. 11/13 at 2: Moc
ern Painting and Sculpture From the Estate of Mr
Percy Uris. On view from 11/10. 11/13 at 2:3
Impressionist and Modern Paintings and Sculptur
Part II. On view from 11/8. 11/14 at 10: Fine Frenc
and Continental Furniture, Objects of Art, Crock
Carpets and Sculpture. On view from 11/9. 11/19
10 and 2: Contemporary Prints. On view from 11/1
East, 219 E. 67th St. (606-0400). 11/13 at 10 and
Antiquities and Tribal Art. On view from 11/
11/14 at 10 and 2: Antique and Fine Jewelry. (
view from 11/9. 11/19 at 6: Fine Oriental Rugs a
Carpets. On view from 11/15.

DOYLE—175 E. 87th St. (427-2730). 11/14 at
Books, Illustrated Works, Letters and Autographs;
2: Old Master and Modern Prints. On view fr
11/9.

PHILLIPS—406 E. 79th St., (570-4830). 11/15 at
Works of Art From the Circle of Montparnasse.
view from 11/12.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 11/
at 7: The Albert J. Dreitzer Collection; Impressio
and Modern Paintings, Part I. On view from 11
11/14 at 10:15: Impressionist and Modern Drawi
and Watercolors; at 2: Impressionist and Mod
Paintings and Sculpture, Part II; Modern Illustr
Books. On view from 11/9. 11/15-16 at 10:15 an
19th- and 20th-Century Old Master Prints. On v
from 11/9. 11/15-16 at 10:15: African, Oceanic
American Indian Art. On view from 11/9. 11/16
Sotheby's Arcade Auction: Tribal Furniture and
nographic Art. On view from 11/9. 11/20 at 1
and 2: Pierre-Joseph Redoute's Liliacees. On v
from 11/15. 11/20 at 6: Gay Men's Health C
Benefit Auction. On view from 11/18.

MUSIC AND DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, November 13

MERICAN SYMPHONY ORCHESTRA, Morton Gould conductor; bass Ezio Flagello. Tribute to Aaron Copland: *A Lincoln Portrait,* narrated by Walter Cronkite; *American Songs*; *Appalachian Spring*; excerpts from *Billy the Kid*. Felt Forum at 8. $15–$30.

DOLF FIRKUSNY, pianist/**LYNN HARRELL,** cellist. Works by Debussy, Brahms, Janacek, Beethoven. Carnegie Hall at 8. $8–$15.

TIONAL CHORALE SOLOISTS, with members of the Chorale, mezzo-soprano Lynn Beckstrom; Martin osman conductor. Tribute to Aaron Copland: *In the Beginning*; settings of "The Lark," "The House on the Hill"; movie music; songs from *The Tender Land*, excerpts from *The Second Hurricane*; also works by Harris, Barber, others. Merkin Concert Hall at 8. $12–$35.

RRY RILEY, pianist-composer, with sitarist Krishna Bhatt. Riley's *Salome Dances for Peace* and *The Harp of New Albion.* Carnegie Recital Hall at 8. $10.

IR VAN AUSDALL, pianist. The Church of the Good hepherd, 240 E. 31st St., at 8. $10.

NE SCHWEIZER, pianist/**LINDSAY COOPER,** bassoont. Solos and duets. Roulette, 228 W. Broadway (219-242), at 9. $5.

HOC SCARLATTI SINGERS, Harry Huff organist-conuctor. Scarlatti's *Stabat Mater.* St. Paul's Chapel, roadway at Fulton St., at 12:10. Free.

ETTE GINSBERG, violinist/**MARY JO MOTYKA,** piast. Works by Brahms, Veracini, Wieniawski, A. arlatti, Haydn, others. Bloomingdale House of Mu, 323 W. 108th St. (663-6021), at 8. Free.

NCIS HEILBUT, pianist. Federal Hall National Meorial, 26 Wall St., at 12:30. Free.

LIARD STUDENTS—Alice Tully Hall at 1. Free.

RIE BLOOM, clarinetist. St. Bartholomew's, Church, Park Ave. at 50th St. (751-1616), at 12:10. Free.

Thursday, November 14

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Bennett Lerner. Birthday program for Aaron Copland: *Fanfare for the Common Man* (Leonard Bernstein conducting Thurs. only); *Prairie Journal*; Piano Concerto; *Proclamation* (world premiere); *Letter From Home*; *John Henry*; Symphony No. 1. Thurs. sold out. Avery Fisher Hall at 8. $6–$30. Note: Open rehearsal of this program, Thurs. at 9:45 a.m.; $3.

THE WAVERLY CONSORT, Michael Jaffee director. "Basically Byrd": music by Byrd and his Elizabethan contemporaries. Alice Tully Hall at 8. $15.

MUSIC SPECTRUM—Schubert, Schumann, Brahms, Liszt, Dietrich. Merkin Concert Hall at 8. $8.

LILI SEGGOS, mezzo-soprano (N.Y. debut), with pianist Gene Sabo. Works by Gluck, Purcell, Berg, Barber, others. Carnegie Recital Hall at 8. $12.

NYDIA CARO, singer. Benefit for Puerto Rican Family Institute (924-6320). Carnegie Hall at 8. $15–$35.

UJC BIG APPLE JAZZWOMEN ORCHESTRA, Ellen Seeling director. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8 and 10. $6.

DONALD JOYCE, organist. Works of Bach. Church of St. John the Evangelist, First Ave. and 55th St., at 8. $4.

SAMM BENNETT, percussionist, with George Cartwright. Roulette, 228 W. Broadway (219-8242), at 9. $5.

ARKADY ARONOV, pianist. Tchaikovsky and Mussorgsky. Faculty recital, Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

JEFF RAHEB—Brazilian jazz. Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

COLUMBIA STUDENT ORGANISTS—Works of Bach, Franck, others. Columbia U., St. Paul's Chapel, Broadway and 116th St., at noon. Free.

NANCY USCHER, violist/**DEBORAH JAMINI,** pianist. Music of Bach, Bloch, Carter, Vaughan Williams. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

SCOTT JACKSON WILEY, classical-guitarist. Works by Sanz, Sor, Tarrega, Escudero, others. Pierrepont Street Chapel, First Unitarian Church, at Monroe Pl., Brooklyn Heights, at 8. $3.

BARGEMUSIC—Violinist Ida Kavafian, violinist Theodore Arm, violist Toby Hoffman, cellist Peter Wiley. Webern's *Langsamer Satz*; Mozart's String Quartet No. 21; Mendelssohn's String Quartet, Op. 13. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Phone about bus to the barge.

COMPOSERS' FORUM NEW MUSIC—Music for musical theater and television, by Gary Kuo and Jeremy Beck. Riverdale YM-YWHA, 5625 Arlington Ave., Bronx (548-8200), at 8. $5.

Friday, November 15

PINCHAS ZUKERMAN, violinist-violist/**MARC NEIKRUG,** pianist. Works by Bach, Brahms, Strauss. Avery Fisher Hall at 8. $9–$17.50.

NEW YORK PHILHARMONIC—See 11/14. Today at 2.

AMERICAN SYMPHONY—See 11/13. Sold out.

RICHARD GOODE, pianist. Works of Brahms, Schubert, Chopin. Metropolitan Museum at 8. $10.

JOHN HICKS, composer-pianist, with flutist Elise Wood, bassist Walter Booker. "New Jazz." Carnegie Recital Hall at 8. $10.

TRIBUTE IN MEMORIAM TO RICHARD YARDUMIAN, with contralto Lili Chookasian, violinist Anahid Ajemian, others. St. Vartan Armenian Cathedral, Second Ave. and 35th St., at 8. Free.

MANNES TRIO—Haydn, Dvorak, Schumann. Mannes College of Music, 150 W. 85th St., at 8. Free.

JUILLIARD STUDENT CONCERT—Chamber music by Brahms, Beethoven. Alice Tully Hall at 8. Free.

TAFELMUSIK—Persichetti and American works from the 18th to the 20th centuries. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7. Free.

EARL HOWARD, solo saxophonist. Roulette, 228 W. Broadway (219-8242), at 9. $5.

IVAN DAVID, guitarist. Music by Bach, Rodrigo, Barrios, Dodgson, Martin, Walton. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

CARRIE FEINER, pianist. The Galleria, 115 E. 57th St., at noon. Free.

WARREN CHIASSON, vibraphonist. "Jazz at Noon," a lunch-hour jam session. California Club, 156 W. 43rd St. (391-0001), at 12. $4.

RICHARD MEYER, singer-songwriter, with piano and guitar. Centerfold, 265 W. 86th St. (866-4454), at 8. $4.

BROOKLYN PHILHARMONIC, Lukas Foss conductor; pianist Youri Egorov. Hindemith's *Philharmonisches Konzert* (N.Y. premiere); Chopin's Piano Concerto No. 2; Tchaikovsky's Symphony No. 6, "Pathetique." Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-1400), at 8. $8–$18.

JON HENDRICKS AND COMPANY—Jazz. Snug Harbor Cultural Center Veterans Memorial Hall, 914 Richmond Terrace, S.I. (718-448-2500), at 8. $6.

JUGGERNAUT STRING BAND—Old-time country music. The Good Coffee House, 53 Prospect Park West; Brooklyn (718-768-2972), at 9:30. $4.

Saturday, November 16

HOUSTON SYMPHONY, Sergiu Comissiona conductor; pianist Emanuel Ax. Dukas's *The Sorcerer's Apprentice*; Liszt's Piano Concerto No. 2; Franck's Symphonic Variations; Schumann's Symphony No. 4. Carnegie Hall at 8. $12–$20.

YALE CHAMBER MUSIC—Works by Villa-Lobos, Lewin, Barab (premiere), Hindemith. Merkin Concert Hall at 8. $7.50.

WAVERLY CONSORT—See 11/14.

RICHARD STOLTZMAN, clarinetist. Washington Irving High School, Irving Pl. at 16th St., at 8. Some $2 tickets at curtain time.

HUGH TINNEY, pianist. Beethoven, Albeniz, Scriabin, Chopin. 92nd Street Y at 8. $7.50–$10.

DAVID FERGUSON, pianist (N.Y. debut). Chopin, Barber, Schubert, Mendelssohn, Rachmaninoff, Ravel. Carnegie Recital Hall at 2. $5.

KAPELYE—An evening of klezmer music. Carnegie Recital Hall at 8:30. $10.

HELEN CAMPO, flutist. Carnegie Recital Hall at 5:30.

MASSED CHOIRS/CLASSIC BRASS ENSEMBLE, Paul Halley conductor. Highlights from eight centuries of liturgical music; also Copland's "Fanfare for the Common Man." Cathedral of St. John the Divine, Amsterdam and 112th St., at 7:30. Free.

NANA MUKHADZE, pianist (N.Y. debut). Metropolitan Museum at 2:30. $5.

CHARLES K. NOYES/SANG-WON PARK, drummer and Korean zither player. Roulette, 228 W. Broadway (219-8242), at 9. $5

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; mezzo-soprano Jan DeGaetani, organist Richard Pretzer. Arias and cantatas by Bach and Handel; Handel's Organ Concerto Op. 4, No. 4; Bach's Suite No. 3 and Brandenburg Concerto No. 3; Handel's *Royal Fireworks Music.* $12–$15. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. $12–$15.

BROOKLYN PHILHARMONIC—See 11/15.

RIDGE STRING QUARTET, with pianist Jeffrey Kahane.

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Haydn's Quartet in G, Op. 17, No. 5; Bartok's Quartet No. 2; Dvorak's Piano Quintet in A, Op. 81. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8:30. $9.

FRED VASQUEZ, classical guitarist. Giuliani, Barrios, Bach. Brooklyn Conservatory of Music, 140-26 Franklin Ave. (718-461-8910), Flushing, Queens; at 8. $6.

Sunday, November 17

AMERICAN COMPOSERS ORCHESTRA, Leonard Bernstein conductor; bass-baritone Simon Estes. Diamond's Symphony No. 9 (world premiere); Copland's *Statements for Orchestra*; Schuman's Symphony for Strings. Carnegie Hall at 8. $12–$20.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guest artists tenor Grayson Hirst, baritone William Parker, others. Vivaldi's Sonata in g; Janacek's Concertino for Piano, Winds, Strings; Dvorak's Sonatina in G, Op. 100; Martin's *Poemes de la Mort*; Mozart's String Quartet, K. 593. Alice Tully Hall at 5. $15.

NEW YORK SYMPHONIC ENSEMBLE, Mamoru Takahara conductor; oboist Elaine Douvas, Mie Miki accordionist. Music by Albinoni, Mozart, Hosokawa (U.S. premiere), Takemitsu (N.Y. premiere). Alice Tully Hall at 8. $8–$20.

MEMBERS OF THE NEW YORK PHILHARMONIC, Christoph Eschenbach conductor-pianist; pianist Justus Frantz. Beethoven's Piano Concerto No. 1 and Symphony No. 7; Mozart's Concerto for Two Pianos, No. 10. Benefit for NYU School of Social Work. Avery Fisher Hall at 7:30. $35–$1,000 (598-2618).

BELLA DAVIDOVICH, pianist. Works by Chopin and Schumann. Avery Fisher Hall at 3. $7–$14.

SWEET HONEY IN THE ROCK—Unaccompanied women's vocal quintet. Carnegie Hall at 8:30. $10.50–$15.50.

VICTORIA VILLAMIL, soprano, with pianist Joel Sachs, violist Marilyn Dubow. Music by Bridge, Britten, Holst, Luytens (U.S. premiere), Warlock, Weir. Merkin Concert Hall at 8. $7.

EFREM BRISKIN, pianist. Mozart, Beethoven, Chopin, Schumann. Benefit for Mizrachi L'Banim. Merkin Concert Hall at 3. $12–$37.50.

CLAUDE FRANK/LILIAN KALLIR, pianists. Schubert works for piano, four hands. New School, 66 W. 12th St. (741-5689), at 2. $5.

FRED KRONACHER, pianist. Carnegie Recital Hall at 2.

SONIA RUBINSKY, pianist. Carnegie Recital Hall at 5:30.

CHOONSUNG LEE, tenor, with pianist Haera Lee. Carnegie Recital Hall at 8:30.

AN DIE MUSIK—"The Painter's Music, the Musician's Art." A collaboration with Frankenthaler, Hockney, Motherwell, Noland. Guggenheim Museum, 1071 Fifth Ave. (360-3500), at 3. $6.50.

ALBORADA LATINA, "A Serenade of Song and Dance." Music by Bach, Villa-Lobos, Guarnieri, Debussy, Corona, others. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 3. $6.

DARYUSH SAFVAT—Music of the Persian Court. Metropolitan Museum, Uris Auditorium, Fifth Ave. and 81st St. (362-0290), at 2:30. $8.

CHRIS BROWN, pianist-composer. Roulette, 228 W. Broadway (219-8242), at 9. $5.

DEB KAYMAN, singer. 14 East at Emanu-El Midtown Y, 344 E. 14th St. (674-7200), at 4. $5.

BARGEMUSIC—See 11/14. Today at 4.

RIDGE STRING QUARTET—See 11/16. Today at 2.

QUEENS SYMPHONY ORCHESTRA—At 2. See 11/16.

BROOKLYN PHILHARMONIC—See 11/15. Today at 2.

CON BRIO CHAMBER PLAYERS—Works by Schubert, Beethoven, Faure. Wave Hill, Independence Ave. and W. 252nd St., Bronx (549-3200), at 3. $7.

THE BALINT DUO, violin, mandolin, guitar. Mozart, Beethoven, Stravinsky, Kreisler. Brooklyn Museum, Eastern Pkwy., at 1:30. Free, with museum admission.

FRED VASQUEZ—See 11/16. Today at 3, at the Conservatory, 58 Seventh Ave., Brooklyn (718-622-3300).

CONCERTS IN CHURCH SPACES—North/South Consonance. Music by Bond, McKinnon, Wiener, Betts, Silverman, Lifchitz, Nin, Hartley, including some N.Y. premieres. **Christ and St. Stephen's,** 120 W. 69th St., at 3. $6 . . . Florilegium Chamber Choir and Orchestra, JoAnn Rice conductor; organist Walter Hilse. Works based on "The German Chorale," by Schutz, Bach, Brahms. **Gustavus Adolphus Lutheran,** 155 E. 22nd St., at 5:30. $8 . . . Heavenly Jazz, with pianist Dave McKenna. **Heavenly Rest,** Fifth Ave. at 90th St., at 5. $7 . . . "Evenings With Johann S.," Bach Vespers, with Frederick Grimes conducting the Bach Choir, soloists, and orchestra; Cantata 26 and Passacaglia and Fugue in c. **Holy Trinity Lutheran,** C.P.W. and 65th St., at 5. Offering . . . **Riverside,** the Drive at 122nd St. At 4: Handel's *Israel in Egypt*; the choir, soloists, New Philharmonia of Riverside, John Walker conductor; also Handel's Organ Concerto No. 5, with Catherine Burrell soloist; free. At 3, James R. Lawson, carillonneur, plays transcriptions of Handel; free . . . DeNice Jenssen, soprano. Works of Wagner, Josph Marx, and American composers. **Rutgers,** 236 W. 73rd St., at 4. $8 . . . Bach Cantata Orchestra, St. Ann's School Chorus, Fred Sherry conductor; Cantata No. 94, Beethoven's Grosse Fuge, Wuorinen's *New York Notes*. **St. Ann and the Holy Trinity,** Clinton and Montague Sts., Brooklyn Heights, at 4. $12 . . . Cathy Winter, singer-songwriter-guitarist, with singer-poet Suzanne Cohen. People's Voice Cafe, **St. Clement's,** 423 W. 46th St., at 7. $5 . . . Carol Lewis, viola da gamba, and Olav Chris Henriksen, theorbo and Baroque guitar. Falconiero, Frescobaldi, Kapsberger, Marais, others. **St. Ignatius,** West End Ave. and 87th St., at 4. $5 . . . **St. Peter's,** Lexington Ave. and 54th St. At 5: Jazz Vespers; Loren Schoenberg Quintet; offering. At 7: Bob Stewart Show, the Harold Danko Quartet, Keisha St. Joan; Mel Lewis Orchestra; $8.

Monday, November 18

MAURIZIO POLLINI, pianist. "The Well-Tempered Clavier" of Bach, Book I. Carnegie Hall at 8. $9–$17.50.

CHAMBER MUSIC SOCIETY—At 7:30. See 11/17.

LIEURANCE WOODWIND QUINTET (N.Y. debut): flutist Frances Shelly, oboist Linda Strommen, clarinetist W. James Jones, hornist Nicholas Smith, bassoonist Richard Beene, with guest pianist Richard Roux. Works by Farkas, Francaix, Mays (N.Y. premiere), Nielsen. Merkin Concert Hall at 8. $8.

RUBEN RIERA, guitarist. Carnegie Recital Hall at 8.

MICHAEL GORDON PHILHARMONIC, an electronic chamber ensemble of six, the composer at the keyboard. "Thou Shalt/Thou Shalt Not," "The Tree Watcher," and other pieces. Symphony Space at 8. $6.

WOMEN OF THE CALABASH—Percussion and vocal ensemble, with music of Africa, the Caribbean, Latin America, the United States. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

RESONANCE ENSEMBLE, Robert Stanley director. Work for clarinet and chamber ensemble by Brahms, Schumann, Hummel, de Kenessey, Copland. New School 66 W. 12th St., at 8. $4.

ALBERT LOTTO, pianist. Haydn, Ravel, Chopin. Rutger Church, 236 W. 73rd St. (866-2086), at 8. $6.

MARCO RIZO and his Latin-jazz quartet, featuring drummer Candido. Whitney Museum at Philip Morri Park Ave. and 42nd St., at 12:30. Free.

SERGEI GALPERIN, violinist/with **LESLIE STIFLEMA** pianist. Mozart, Paganini, Kreisler, Sarasate. St. Paul Chapel, Broadway at Fulton St., at 12:10. Free.

Tuesday, November 19

NEW YORK PHILHARMONIC—At 7:30. See 11/14.

CHAMBER MUSIC SOCIETY—At 7:30. See 11/17.

SHURA CHERKASSKY, pianist. Bach-Liszt, Liszt, St vinsky, Chopin. Carnegie Hall at 8. $10–$17.50.

CLEVELAND QUARTET, with pianist Misha Dicht Haydn (or Hoffstetter), Shostakovich, Beethov 92nd Street Y at 8. $11–$15.

WILLIAM MAYER 60TH-BIRTHDAY CONCERT—Works Mayer performed by several artists, including violi Anahid Ajemian, soprano Jane Bryden, and the co poser's son, Steven; works include a N.Y. premi Merkin Concert Hall at 8. $6.

JOANN PICKENS, soprano, with pianist Julie Kuip Mozart, Strauss, Mahler, Boatner, others. Mer Concert Hall at 2. $5.

HOWARD JONES, with guest Marshall Crenshaw. Ra City Music Hall at 8. $16.50, $18.50.

CONTESA DELLE STAGIONI, or *Contest of the Seasons* D. Scarlatti, and others of his works, performed by Pro Arte Chorale Chamber Singers, the Pleasant ments Ensemble; Kenneth Cooper harpsichor conductor; other artists. Symphony Space at 8. $

KIM SCHOLES, cellist (N.Y. debut), with pianist Silverman. Works of Beethoven, Prokofiev, Bl

Chopin, Ellsworth Milburn (world premiere). Carnegie Recital Hall at 8. $7.

MUSICAL ELEMENTS—"A Celebration of Living Composers." Works by Albert, Zwilich, Abrahamsen (U.S. premiere), Neikrug (N.Y. premiere), Stock (N.Y. premiere). Cooper Union Great Hall, Third Ave. and 7th St., at 8. $8.

WOMEN OF THE CALABASH—See 11/18.

FIATI CHAMBER PLAYERS—Music for oboe, soprano, and bassoon, with guest artists. Cherubini, Wiemann, Villa-Lobos, Ravel, Grieg, Beethoven. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6 sugg.

COLLEGIUM ANTIQUUM—Chamber ensemble, with Sandra Miller, flauto traverso, and Virginia Brewer, Baroque oboe. Couperin, Handel, Bach, Telemann. Church of the Holy Trinity, 316 E. 88th St., at 8. $6.

RUTH ZHANG, soprano/**MANUEL PAPASIFAKIS,** pianist. Menotti, Barber, Puccini, Verdi, and Chinese folk songs. Trinity Church, Broadway at Wall St., at 12:45. Free.

TOM VARNER, jazz French horn, with strings. Roulette, 228 W. Broadway (219-8242), at 9. $5.

BEVERLY SOMACH, violinist, with pianist Harriet Salerno. Works of Bach, Sarasate, Paganini, Kreisler, Debussy. Manhattan Savings Bank, 186 E. 86th St., at 8:15. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. Mon., 11/11, Verdi's *La Traviata,* Fulton conducting; with Daniels, Lima, Nucci. 11/12 at 8: Gershwin's *Porgy and Bess*, Levine conducting; with R. Alexander, Merritt, Tyler, Estes, Williams, Baker, Hubbard. 11/13 at 8: Mascagni's *Cavalleria Rusticana*, with Behrens, I. Jones, Johnsson, Moldoveanu, Clark; Leoncavallo's *Pagliacci*, with Pilou, Veronelli, Milnes, Schexnayder; Navarro conducting. 11/14 at 8: Mussorgsky's *Khovanshchina,* Jarvi conducting; with Rom, Quivar, Ochman, Gulyas, Mittelmann, Haugland, Talvela. 11/15 at 8: *La Traviata*; same as 11/11, except Andrade for Daniels. 11/16 at 2: *Cavalleria Rusticana* and *Pagliacci*; same as 11/13, except George Fortune (debut) for Milnes. 11/16 at 8: *Porgy and Bess*; same as 11/12, except Karen Williams (debut) for Tyler, Mosley for Estes. Mon., 11/18, at 8: *Khovanshchina*; same as 11/14. 11/19 at 8: *Cavalleria Rusticana*, with Dunn, I. Jones, Johnsson, Molodoveanu, Clark; *Pagliacci,* with Pilou, Vickers, Fortune, Schexnayder.

New York City Opera

EW YORK STATE THEATER—Final week of the season. Tues., 11/12, at 8: Argento's *Casanova*, Bergeson conducting; with Gutknecht, McBride, Marsee, Castle, Nolen, Thomsen, Lankston. 11/13 at 8: Wright and Forrest's *Kismet*, Bergeson conducting; with McBride, Castle, Baerg, Thomsen, R. McKee, Billings, Lankston. 11/14 at 8: *Kismet*, with Telese, Marsee, Hearn, Groenendaal, Harrold, Billings, Lankston. 11/15, 16 at 8, 11/17 at 1: *Kismet*; same as 11/14. 11/16 at 2, 11/17 at 7: *Kismet*; same as 11/13.

Other

E CRUCIBLE, by Ward, based on Miller's play. Opera Ensemble of New York, Michael Recchiuti conductor. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 11/13, 15, 20, 22 at 8; 11/17, 24 at 3. $15.

E SECOND HURRICANE, by Copland, with libretto by Edwin Denby. Fully staged version, conducted by Charles Barker, with settings by Red Grooms, Larry Rivers, others. Harry du Jur Playhouse, Henry Street Settlement, 466 Grand St. (598-0400). 11/13, 14, 15, 16, 21, 22, 23, 30 at 7:30; 11/17, 24, 12/1 at 3. $8.

ATO OPERA—Mozart's *The Marriage of Figaro*, in English. 319 Bowery, near Houston St. (228-8200). 1/15, 16, 23, 30 at 7:30; 11/24, 12/1 at 2:30. $10.

HT OPERA OF MANHATTAN—Herbert's *Naughty Marietta*; 11/16 at 8; 11/17, 23, 24 at 3:30 and 8. Norman Thomas High School, 111 E. 33rd St. (532-6180). 17.50, $20.

PINONE, by Telemann/**IL TABARRO,** by Puccini/**LA ERVA PADRONA,** by Pergolesi (this one in English)—riple bill by New York Opera Forum. St. Bartholomew's Community House, Park Ave. at 50th St. 1/15 at 8. $5.

RUDDIGORE, concert by the Gilbert & Sullivan Society. CAMI Hall, 165 W. 57th St., 11/14 at 8. Free.

DANCE

Béjart Ballet of the Twentieth Century

CITY CENTER—November 13–December 1. Tickets $15–$35, except Sat. mat. $12.50–$30. 11/13 at 8: *Le Concours* (North American premiere). 11/14 at 8: *7 Greek Dances, 5 Preludes for Cello* (world premiere), *Le Baiser de la Fee* (world premiere). 11/15 at 8, 11/16 at 2, 11/17 at 3, *Le Concours.* 11/16 at 8: *7 Greek Dances, Symphonie pour un Homme Seul, Le Baiser de la Fee.* 11/19 at 8: *Dionysos Suite* (North American premiere), *Symphonie pour un Homme Seul, Rite of Spring.*

At the Joyce

MOLISSA FENLEY AND DANCERS—November 12–17. Tickets $17.50. The five-member company presents two new works, "Cenotaph" and "Esperanto," along with "Second Sight." 11/12 at 7:30; 11/13, 14, 15 at 8; 11/16 at 2 and 8; 11/17 at 2 and 7:30.

KAZUO OHNO/KUNIKO KISANUKI—11/19–24, solo performances by each. Tickets $17.50. Kisanuki in "Tefu-Tefu," 11/19 at 7:30.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Ze'Eva Cohen and Dancers** with the premieres of "Ariadne" and "Walkman Variations"; also other works. 11/13, 15 at 8; 11/17 at 2 . . . **"Festival of India," with Indrani and Sukanya,** in classical dances. 11/14 at 8; 11/16 at 2 and 8.

Other

AVODAH DANCE ENSEMBLE—Four new pieces. Hebrew Union College-Jewish Insitute of Religion, Brookdale Center, 1 W. 4th St. 11/14 at 8, 11/17 at 3 and 8. Free. 674-5300.

BEBE MILLER—New choreography. P.S. 122, 150 First Ave. at 9th St. (477-5288). 11/15, 16, 17 at 9. $6.

CLOUDGATE TAIPEI CONTEMPORARY DANCE THEATRE—Manhattan Community College Theater, 199 Chambers St. (618-1900). 11/11–15 at 8 (except 11/14); 11/16 at 2 and 8; 11/17 at 2. $10–$25.

DANCES FROM THE JOURNEY EAST, by Marilyn Brda. Peridance Center, 33 E. 18th St.. 11/16 at 7:30; 11/17 at 4. $5.

DESROSIERS DANCE THEATRE (N.Y. debut of Canadian company). Brooklyn Center at Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900). 11/16 at 8; 11/17 at 2. $8–$16.

EIKO AND KOMA—World premiere of "Thirst"; N.Y. premiere of "Elegy." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/15, 16, 21, 22, 23 at 8; 11/17, 24 at 3. $7.

INSIDE/OUTSIDE—New and recent work by Amy Rosen. Ethnic Folk Arts Center, 179 Varick St. 11/16, 17, 18 at 8. $7.

JUILLIARD DANCE ENSEMBLE—Choreography by alumni Lubovitch, Hampton, Clarke, Taylor, others. Juilliard Theater, 155 W. 65th St. (874-7515). 11/14, 15 at 8; 11/16 at 2 and 8. $7, $10.

MANHATTAN MOTION DANCERS—Larry Richardson Dance Gallery, 242 E. 14th St. (966-6015). 11/15, 16 at 8; 11/17 at 3. $8.50.

PEPATIAN DANCE COMPANY—World premiere of "Under Construction," by Patti Bradshaw and Meian Soto. La Mama, 74A E. 4th St. (475-7710). 11/14–12/1, Wed.–Sun. at 9. $8.

RACHEL LAMPERT & DANCERS—"Kreutzersonatenarbeitkrankheit" and other works, including some premieres. Nikolais/Louis DanceSpace, 33 E. 18th St. (219-1672). 11/14, 15, 16, 17 at 8. $7.

RICHARD BULL DANCE THEATRE—A collaboration, "Interplay." Warren Street Performance Loft, at No. 46 (732-3149). 11/14, 15, 16 at 8. $7.

ROBERT STREICHER'S NEW YORK BALLET EXPERIMENT—"Orpheus." St. Mark's Church, Second Ave. and 10th St. (924-0077). 11/14, 15, 16, 17 at 8. $7.

THRONE DANCE THEATRE—Two programs, with works by Tyr Throne, Young Soon Kim, Laura Gates. Marymount Manhattan, 221 E. 71st St. (226-4202). 11/13, 14 at 8; 11/15, 16 at 8. $10.

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OTHER EVENTS

RADIO CITY MUSIC HALL'S "MAGNIFICENT CHRISTMAS SPECTACULAR"—Here it comes again, complete with the Rockettes center-stage and rarin' to go. Along with the traditional "Living Nativity" pageant, this years's new numbers include "A Teddy Bear's Dream," a version of "The Nutcracker"; "Christmas in New York," with an ice-skating rink onstage; and "The Rockettes' Christmas Carousel." Dates are 11/15–1/9/1986, at Sixth Ave. and 50th St. (757-3100). Show times vary from day to day, Wed.–Mon. Reserved seats, $24; general admission, $19.

MORE HOLIDAYS-AHEAD IDEAS include fairs and sales and how-to tips: **A Fair in Old New York**, at the Unitarian Church of All Souls, Lexington Ave. and 80th St., spotlights stuffed animals and doll clothes made by the Crafts Group, as well as donated wares that include furniture, books, records, gourmet foods, and other givable items. Date is 11/16, 10–4, and there's a $1 contribution asked to the church feeding program for the area needy . . . Learn to make your own **ornaments and decorative objects from dough,** at a Craft Students League workshop, 11/16, 10–1, at the YWCA, Lexington Ave. and 53rd St. $35, and material's included (755-4500) . . . A **Jewish Book Fair and Exhibit**, a first-annual event, is on at the Kings Bay YM-YWHA, 3495 Nostrand Ave., Brooklyn, 11/11–20. You'll find paperbacks, best-selling hardcovers, fiction, and biographies, daily except Sat., 11:30–4:30, and also 7–8:30 except Fri., Sat., Sun. A special children's book fair, 11/11, noon–3 . . . Two popular and recurring sales for collectors return this weekend: **Records Flea Market,** 11/16, 17, 11–4, at 253 W. 72nd St., second floor, with sheet music, photos, posters, et al. **Comic Book & Collectibles Marketplace,** for paperbacks, magazines, gum cards and wrappers, TV and sports ephemera; 11/17, 10–4, at the Roosevelt Hotel, Madison Ave. and 45th St.; $1 . . . Two workshops at the Horticultural Society, 128 W. 58th St. (757-0915): **Dried Floral and Herb Wreaths,** in which you'll make a 12-inch wreath to take home, directed by Maria Grimaldi; 11/13, 2–4 or 6:30–8:30; $28. **Heritage Breads,** a food-preparation demonstration only, with Eileen Gaden; you sample the breads and take home recipes; 11/13, 2–4; $15 . . . **Holiday Fare** is a free series given by Brooklyn Union Gas, at 195 Montague St., Brooklyn, where you'll learn special skills from experts: 11/12, "European Christmas Dinner"; 11/14, "Candy Making and Cake Decorating"; 11/19, "Elegant New Year's Entertaining"; 11/20, "Chef Tell (Erhardt)"; 11/21, "Home Decorating." All 12:30–2:30 . . . In Stamford, Conn., a **Holiday Book Fair** 11/16, 10–4, will feature all varieties, and also home-baked goods, pictures and prints, gift tables, records, notepaper, and such. At the Unitarian Universalist Church, Forest and Prospect Sts.

FUN AND GAMES—Figure skaters with star status will turn out at Madison Square Garden 11/18 at 8, for **Superskates XII.** Going with the flow: Scott Hamilton, Elaine Zayak, John Curry, Jo Jo Starbuck, Ken Shelley, and several young amateur skaters. Phil Esposito will engineer a children's hockey clinic for the event. Benefit for the U.S. Olympic Fund; $10–$18 (564-4400) . . . One of the big animal-lovers' gatherings, the **Empire Cat Club Show,** will welcome the cat-people at Pier 90, Passenger Ship Terminal, Twelfth Ave. and 50th St., 11/16, 17, Sat. noon–7, Sun. 10–6; $6, seniors and children $4. 1,000 furry beauties will be on hand to show off, and among the cat-associated experts will be astrologer Madame Minou. There'll be an art exhibit, too . . . **A Tribute to Balasaraswati.** at the Asia Society, Park Ave. and 70th St. (288-6400), is a memorial performance saluting the late exponent of India's Bharata Natyam dance. Her daughter, Lakshmi, will dance, and there'll be South Indian music and a documentary on the dancer by Satyajit Ray. Date is 11/17, 3–7 p.m.; $20. Also at the Society, you can see Master So-san Park show something of the **martial arts of Korea**; he will also demonstrate drawing and calligraphy. This date is 11/13 at 8; $10 . . . Ten new Biblical and prayer-book songs will be introduced in a contest among around-the-world composers at the **Israeli Chassidic Festival,** 11/16 at 8, 11/17 at 2:30 and 8, at the Hunter College Theater, Park Ave. at 69th St. There'll be a sizable cast of costumed performers onstage. Admission is $10.50–$20 . . . **Roots to Reality: Asian America in Transition** continues at the Henry Street Settlement, 466 Grand St. (598-0400), through 11/24, with an ongoing art exhibition and, 11/15, 16 at 7, two evenings of films and performances. Films by Lisa Hsia, Noel Shaw, and Renee Cho, and mixed-media, poetry, theater, and music events will be on both programs; admission is $5 . . . The **New York Improvisation Game Show** might be fun, if you're up for audience-participation and anything-goes entertainment. It's at the Lincoln Center Library of Performing Arts, Amsterdam Ave. at 65th St., 11/18 at 6:30. And it's free.

HAYDEN PLANETARIUM, at the American Museum of Natural History, C.P.W. at 81st St. (873-1300). Sky Show, through 11/24, a double bill: "Halley's Comet: Once in a Lifetime," narrated by William Shatner, and "Hayden: The Golden Years," celebrating the Planetarium's 50th anniversary, with Charlton Heston as narrator. Mon.–Fri. at 1:30 and 3:30; weekends hourly 1–5, with an added 11 a.m. show Sat. $3.75; children to 12, $2.

REVELS AND THEIR CAUSES come in many guises this week. Columbia University's *A Magazine of Poetry and Prose* benefits at a **reading by six writers** from their works: Galway Kinnell, Stanley Plumly, Quincy Troupe, Joyce Johnson, David Leavitt, and Robert Stone. Date is 11/14, at the West Side YMCA, 5 W. 63rd St., at 8. $6, students $3; The Writer's Voice is co-host . . . **New Writers at the Westside** will benefit from an evening of seven short new works by eight writers, commissioned by the project and including a new play by David Mamet performed by Linda Hunt and Lindsay Crouse. Other writers represented: Casey Kurtti, Olan Jones, Kathleen Cramer, Lewis Black, David Kranes, Donald Rothschild, and Donald Margulies, in whose play John Heard will appear. 11/18 at 7:30, at the Westside Arts Theater, 407 W. 43rd St. (757-5566). $10 . . . **Winternight Picnic & Fair,** 11/14 at 7, benefits the Lighthouse, the New York Association for the Blind (355-2200, ext. 183). It's at the Crystal Pavilion, and includes dinner, dancing to Peter Duchin sounds, entertainment, games with prizes, and boutique shopping all evening. $175 . . . **Art benefit for Literacy Volunteers:** An exhibit honoring portrait artist Zita Davisson, as well as a sale of lithographs by 19th- and 20th-century masters, will be at the Augustus Van Horne Mansion, 2 E.79th St.,11/19, 6–9. Adm.is $25(873-4462) . . . A starry lineup will be taking part in a benefit performance 11/18 at 6:30, for the **Ensemble Studio Theatre.** It's at the Palladium, 126 E. 14th St., and features a dinner hosted by Robert Duvall and Horton Foote, then a show emceed by Wendy Wasserstein and Christopher Durang, with Penn & Teller, Jack Gilford, *Mayor*'s cast, Betty Buckley, Christopher Reeve, and many more. $200 includes cocktails and dancing (957-7920) . . . **Comedy Night** for WBAI Radio is 11/15 at the High School of the Humanities, 351 W. 18th St., at 8; $8. Performers are eight young on-the-rise comics (279-0707) . . . **Steep and Deep,** a film by Warren Miller, will premiere 11/13 at Avery Fisher Hall, as a benefit for the Jimmie Heuga Center in Colorado and its work in helping those who are physically challenged by disease or trauma. Ski champs such as Jean-Claude Killy and the Mahre brothers are expected to be on hand. $100 (832-8056) includes cocktails and a buffet at 6:30 . . . **Collectors Night** at the Third County Courthouse, Richmondtown Restoration, S.I., is an invitation to take along an antique or object or painting or vintage wearing apparel for appraisal by experts (only three pieces, please). Date is 11/16, 5–8; $25 donation to the Staten Island Historical Society (718-351-9414) . . . **American Stage,** an exhibit of costume and stage designs, models and sketches for ballet, theater, and opera in Europe and the United States, is a new exhibit at the Foxworth Gallery, 33 E. 65th St., and its 11/19 opening is a benefit for the New York Lung Association. Hours 5:30–8:30; admission is $10, and there'll be a special poster, sales of which will also benefit the association.

TOURS

NEW YORK WALK-ABOUT—"From the Pilgrim Jews Onward—A Story of Immigration"; 11/17 at 11 a.m. and 2 p.m., meet on N.E. corner of Battery Pl. and Broadway. Also "Greenwich Village, Echoes of the Past"; 11/17 at 11 a.m. and 2 p.m., meet on S.E. corner of Seventh Ave. and W. 13th St. Each, $5 (582-2015 weekdays; 914-834-5388).

ROOSEVELT ISLAND—With Adventure on a Shoestring (265-2663). 11/17, meet at 1, N.W. corner of Second Ave. and 59th St. $5, plus $1.80 Tramway fare.

DUTCH HOUSES IN BROOKLYN—Bus tour includes stops at eight; with the Brooklyn Historical Society, 128 Pierrepont St., Brooklyn Heights (718-624-0890). 11/17 at 1. $15.

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). Phone for reservations and directions. **Architechtural Models:** 11/12 at 1:30, Gene Cervini's shop, where 14 people construct models up to 16 fee long. 11/19 at 6, George Awad talks about building i miniature. $8 . . . Also, a free tour of Grand Centra Station, each Wed. at 12:30; meet under the Koda sign. And a free tour along a portion of Fifth Ave. each Thu. at 12:30; meet at the Urban Center, Madi son Ave. at 51st St.

BROOKLYN'S GOLD COAST—Park Slope, with the Pros pect Park Environmental Center (718-788-8500 11/16 at 1, meet under the arch at Grand Army Plaz $2.

TOURS WITH THE 92ND STREET Y—Pre-registration r quired for all tours (427-6000, ext. 179). Phone abo out-of-town and "activity" tours. 11/17, 10 a.m.- p.m., a bus tour of Manhattan's **estate frame house** $25 . . . **Brunch & Walk, at South Street Seapor Rouse Complex,** 11/17 at 11 a.m.; $11.

SHOREWALKERS OF NEW YORK—11/16 at 10 a.n along the East River shoreline, South Ferry to Grac Mansion. 11/17, at 9:30 a.m., Queens west coast a Roosevelt Island. (663-2167 for meeting places.) each tour.

UPPER WEST SIDE—Weekly walk with Vivian Awner, who explains what shaped the area, from t Dakota's early days to Art Deco. Every Sun. at 2; (662-4042, for meeting place).

PICK YOUR OWN WILD FOOD—"Wildman" Steve B leads tours in city parks in search of fruits, herbs, nu vegetables, etc. that grow where you least exp them. Each tour, 11:45 a.m.–4, $15; $20 late regist tion (718-291-6825). Phone for meeting plac 11/16, Alley Pond Marsh, Queens. 11/17, Inw Park.

WILD FOODS, HERBS, AND DEVAS—"Magical nat walks" with Madeline Greene (777-5658), w shows you how to identify and use plants. $15; ph for meeting places. 11/16, Willow Lake, Queens.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 100 for schedule of country hikes (876-6688 eves. bef 10). 11/17 at noon, meet at the Boston Post Rd. trance to the Bronx Zoo, for a sketching visit; t your own materials. $1.

COUNTRY CYCLING—Write 140 W. 83rd St., New Y

10024 (874-5151) for schedule. $18 without transportation, $27 with; rental available. Reservations required. 11/16, Long Island south shore.

SPORTS

PRO FOOTBALL—Jets: 11/17 at 1 vs. Tampa Bay. Giants Stadium, East Rutherford, N.J. (421-6600). $15.

BASKETBALL—Knicks (Madison Square Garden: 564-4400): 11/16 at 7:30 vs. Atlanta; 11/19 at 7:30 vs. Washington. $8–$16.

HOCKEY—Rangers (Madison Square Garden: 564-4400): 11/13 at 7:30 vs. Montreal; 11/17 at 7:30 vs. Edmonton. $8–$19 . . . **Islanders** (Nassau Coliseum, Uniondale: 516-794-4100): 11/16 at 7:05 vs. Edmonton; 11/19 at 8:05 vs. Philadelphia. $16–$25.

HORSE RACING—The thoroughbreds are at Aqueduct for the fall-winter meeting, through 12/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 11/16, the New York Stallion Series, the Vosburgh; 11/17, the Ladies.

STEPS—11/16 at 11 a.m., the Karastand Women's 4-Mile Run. Entry fee, $8; free T-shirts to all entrants. (New York Road Runners Club: 860-4455).

APPLE HEALTH AND SPORTS CLUB AQUATHON, to benefit the March of Dimes Birth Defects Foundation, will be held 11/9–18, at three locations: 88 Fulton St., 211 Thompson St., and 321 E. 22nd St. To register and reserve swimming time: 922-1460.

CHILDREN

STORYHOUR IN FRENCH is offered by the French Institute/Alliance Française, 11/15 at 4. Both classic and modern picture books will be read. 22 E. 60th St. (registration required, 355-6100, ext. 215). $1 per child.

92ND STREET Y (1395 Lexington Ave.) presents a clown show by stars of the Big Apple Circus, including Mr. Stubbs and Gordoon. 11/17 at 1; $6 (427-6000, ext. 179). Also on 11/17, at 2, listen to "Folklore, Fables, and Foolish Tales," from Rafe Martin. Free (ext. 137).

PETER AND THE WOLF, as well as an introduction to the orchestra, will be presented by the Bronx Arts Ensemble, 11/17 at 2. Riverdale-Yonkers Ethical Culture Society, 4450 Fieldston Rd., Bronx (549-1899). Adults, $6; seniors, $4; children 12 and under, $3.

AMILY DAY at the Jewish Museum (1109 Fifth Ave., 860-1888), 11/17. At 1 and 2:30, a shadow-puppet show, with Don Heller; at 1:45 and 3:15, mime duo Mimelight. Silversmithing, pottery-making, and Jews of India exhibition are also featured. Adults, $3; seniors and students, $1.75; children under 16, free.

ING FEATURES AT CITICORP—Popeye and Olive sign autographs and give away comic books, 11/16. At 12:30, Bill Hoest, creator of *The Lockhorns* and *Agatha Crumm,* entertains; at 1:30, Rich Torrey, creator of *Hartland,* gives a chalk talk; at 2:30, Neil Walker, artist of *Betty Boop & Felix,* draws for the crowd. Citicorp Center, Third Ave., at 53rd St. (682-5600, ext. 300).

EASURY OF FOLK TALES AND TUNES, by the Story Concert Players, "includes audience participation, in an ensemble of music and stories from around the world." 11/17 at 1:30. Fred and Anna Landau Building, Riverdale YM-YWHA, 5625 Arlington Ave., off 256th St. (548-8200). Adults, $4; children, $3.

BUFFALO BILL TALE WITH JOHNNY MOONBEAM AND THE SILVER ARROW tells of a boy's efforts to earn the Silver Arrow of his tribe. Joseph Golden is the author. 11/16 at 2 p.m. Revelations Theatre, 277 Park Ave. So. (21st St.) (475-1216). $3.75.

EATREWORKS/USA presents "Rapunzel." Book and yrics by David Crane and Marta Kauffman, music by Michael Skloff, direction by Paul Lazarus. 11/16 at 1, 11/17 at 12:30. Promenade Theatre, 2162 Broadway 76th St.) (595-7500). $9, $12.

URDAY CHILDREN'S SERIES—A musical "Cinderlla" performed by the Traveling Playhouse. 11/16 at . The Triplex, Borough of Manhattan Community College, 199 Chambers St. (618-1980). $4.

HAEL TAUBENSLAG PRODUCTIONS presents the Funapoppin Magic Show, 11/17 at 1:30. Jan Hus Playouse, 351 E. 74th St. (772-9180). $3.95.

STAGE, CHILDREN! will present "You + Me = We," a ollage of stories, songs, scenes, and poems depicting hildhood experiences. Sat. at 1 and 3:30 p.m. Hartley House Theater, 413 W. 46th St. (off Ninth Ave.) 566-1716). Adults, $4; children, $3.

PETWORKS, INC., presents "Pinocchio," an original usical version directed by Nicolas Coppola. 11/17 at 2. Old First Church, Carroll St. and Seventh Ave., Brooklyn (reservations, 718-834-1828). $3.50.

PUPPET PLAYHOUSE—"Todd and His Friends" is a presentation of songs, etc., by ventriloquist Todd Stockman. 11/15, 16, at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (reservations suggested, 879-3316). $3.

LITTLE PEOPLE'S THEATRE COMPANY presents "Goldilocks and the Three Bears" at 1:30 and "Humpty Dumpty Falls in Love" at 3, every Sat. and Sun., through 11/17. 39 Grove St. (reserve: 765-9540). $4.

STORYHOUR at Eeyore's, 11 a.m. at the Broadway store (82nd St.), and 12:30 at the Madison Ave. store (81st St.), every Sun. 11/17 at 1 (West Side) and 2:30 (East Side), songwriters and singers Nancy Silber and Tony Soll invite us to sing along. Free (362-0634).

MOSTLY MAGIC will present a magic show, featuring Torkova and Imam. Sat. at 2. 55 Carmine St. (off Sixth Ave. and Bleecker St.). $7.50 (924-1472).

LONG-RUNNERS—International fairy tales are told at Marimekko, 7 W. 56th St. (581-9616), every Sat. at 11 a.m. Free . . . **The King of the Entire World,** a musical combination of kings and fools, rocket-ship adventures, and a geography lesson, will be presented by the 4th Wall Repertory Company (79 E. 4th St.) on Sat. and Sun. at 3:30. Children, $6; adults, $10 (254-5050) . . . **Alfred the Dragon and the Missing Carnival** is presented by the Children's Improv. Co., at New Media, 1463 Third Ave., near 82nd St. (734-5195). Sat. at 3:30. Children, $3.50; adults, $4 . . . **13th Street Repertory Company** presents "The Empire Laughs Back" (Sat. at 1) and "Rumplestiltskin" (Sun. at 1). Sat. and Sun. at 3, "The Snow White Show" is on stage. 50 W. 13th St. (675-6677). $3 . . . At **Magic Towne House,** 1026 Third Ave., 60th–61st Sts. (752-1165), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5. Must reserve; adults must be with a child.

METROPOLITAN MUSEUM OF ART (Fifth Ave., at 81st St.)—The weekend theme at the **Uris Center for Education,** 11/16, 17, "Royal Beasts": visits to the Rockefeller Wing and the Islamic and Greek galleries. Other weekend activities include gallery talks, sketching, studio workshops, films, drawing classes . . . Meet at the **Great Hall** information desk, 7 p.m. on 11/19, for a look at India . . . Storytime takes place at the **Children's Bookshop,** every Sat. and Sun. at 12 noon. Illustrator Tasha Tudor pays a visit on 11/16, at 2; Diane Goode appears on 11/17, at 2. (Optional museum admission, but call 570-3932 for other fees).

CITY OF NEW YORK PARKS AND RECREATION, at Belvedere Castle: Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 11/16 at 1, "Seeds Don't Ride the Subways": collect the hitchhikers of the seed world, with Princess Belva. 11/17 at 2 and 3, "A Fanfare for Fall": be entertained by the Gotham City Brass. Free but must reserve for Sat. workshops.

CHILDREN'S MUSEUM OF MANHATTAN, at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.–Sun. 1–5; weekends, children $3, adults $2; weekdays, $2 and $1. "Comics Come Alive," comic-strip art through the centuries . . . 11/16, 17, "Superhero Video Revelations": Come and see yourself on TV. At 1:30 and 3:30, on both days, express yourself through mime and movement. Free with museum admission.

MUSEUM OF THE CITY OF NEW YORK (Fifth Ave., at 103rd St.: 534-1672) presents "A Frog He Would A-Wooing," a collection of frog toys, literary frogs, frog folk art, which will run through 3/2/86 . . . 11/16 at 1:30, "Grandtangle": The Mock Turtle Marionette Theatre recounts the story of a nasty villain who tries to gain the talents of his fellow puppets by stealing their strings. Following the show, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter churn, ice skates, cradle, footwarmer, etc.). On 11/17 at 2:30, "Introduction to American Folk Music," performed by David Sear and Debbie Rich. Hours: 1–5, closed Mondays. $2.50 for the puppet show, $1 for the please-touch program, $3 for the music program, free museum admission.

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.: 718-735-4400)—Hours: Mon., Wed., Fri., 2–5; Thu. (family night), 2–8; Sat., Sun., holidays, 10 a.m.–5. 11/14 at 4:15, "My Talking Shoes": the story of shoes from around the world, with dance and music. 11/15 at 2, "The Front Page": write your own newspaper. 11/16 at 10 and 2, "Fantastic Shoe Tales." 11/17 at 1:30, "My Talking Shoes": (see above).

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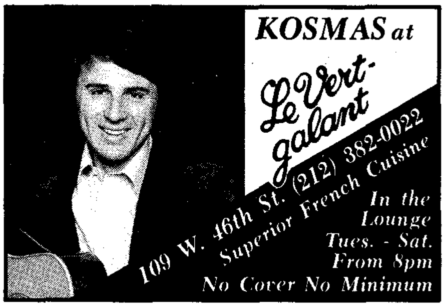

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DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. Northern Italian. Spcls: bocconcini alsalto, striped bass with white wine, penne lentini. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-midnight. Available for private parties. Closed Sun. **(M)** **AE, DC.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BON TEMPS ROULER—59 Reade St., at Broadway, 513-1333. Casual. Cajun/Creole. Spcls: grilled redfish with love sauce, barbecued shrimp, voodoo stew. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-midnight. Closed Sun. **(M)** **AE.**

CINCO DE MAYO—349 W. Broadway, bet. Broome & Grand Sts., 226-5255. Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-4. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. nightly. **(M)** **AE, DC, MC, V.**

THE COHO—11 Fulton St., 608-0507. Dress opt. American/seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Fri. 5-11, Sat. to midnight, Sun. 11:30 a.m.-11 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** **AE, CB, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.-Fri. 7:15-10. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-10. Private parties for 12-250. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. & Sun. noon-midnight. **(M)** **AE, DC, MC, V.**

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.-midnight. **(I)** **No credit cards.**

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Reduced rate parking Mon.-Thurs. **(I)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

GANN—171 Spring St., bet. Thompson & W. Broadway, 966-0963. Casual. French/Japanese. Spcls: warm duck salad, Japanese tuna steak with tarragon lemon butter sauce, veal sweetbreads with chanterelle port sauce. Res. sug. L Tues.-Fri. noon-3:30. Br Sat.-Sun. noon-4. D daily 5:30-11:30. **(M)** **AE, MC, V.**

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.-Sat. 6-11, Sun. 2-10. Closed Mon. **(M-E)** **AE.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: salmon sausage with cucumber, tomatoes, and herb sauce; scallop ravioli with leek and fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** **AE, CB, DC, MC, V.**

HARLEQUIN—569 Hudson St., at W. Eleventh St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.-Sun. noon-4. D daily 5:30-midnight. **(M)** **AE, CB, DC.**

I TRE MERLI—463 W. Broadway, bet. Houston & Prince Sts., 254-8699. Casual. Italian. Spcls: cima alla Genovese, pansooti alle Noci, trenette al pesto, vitello all' uccelletto. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D Mon.-Wed. 6-midnight, Thurs.-Sat. to 12:30, Sun. to 11:30. S Thurs.-Sat. to 2 a.m. **(M)** **AE, DC, MC, V.**

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

LO SCAMBIO—55 Liberty St., at Nassau St., 406-2900. Casual. Italian-Continental. Spcls: veal chop frescati, red snapper marechiare, lobster fra diablo. Res. sug. L & D Mon.-Fri. 11:45-9:30. Private parties for 160. Pianist Tues.-Fri. Closed Sat.-Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb. Res. sug. L Tues.-Fri. 11-4. Br Sat.-Sun. 11-4. D Tues.-Sun. 5-midnight. Private parties for 100. Ent. Wed-Sat. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal a la creme. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4-11:30, Fri.-Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.-Sun. 5:30-11:30. Br Sat.-Sun. 11:30-4:30. Closed Mon. **(M)** **AE.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30 Sat. to midnight. Ent. nightly. Free parking. Close Sun. **(M)** **AE, CB, DC, MC, V**

RACHEL'S—25 Hudson St., at Duane Park, 334 8155. Casual. New American. Spcls: barbecued rib selected seafood. Res. sug. L Mon.-Fri. 11:30-3:3 Br Sun. 11:30-3:30. D Mon.-Sat. 4-11. Strolling vic linist Fri. & Sat. night. Private parties. **(M)** **AE, CB, DC, MC,**

RAOUL'S—180 Prince St., bet. Sullivan and Thom son Sts., 966-3518. Dress opt. French. Spcls: steak poivre, escargots Polignac, rognons de veau à la mo tarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat Sun to midnight. **(M-E)** **AE, M**

S.O.B.'S—204 Varick St., at Houston St., 243-494 Casual. Bahian/Brazilian. Spcls: feijodas, smoked be with pumpkin, garlic, peppers, shrimp sarava, shri chuchu. Res. nec. D only Tues.-Sat. 7-midnight. E Closed Sun. & Mon. **(M)** **AE, CB, DC, MC,**

S.P.Q.R.—133 Mulberry St., 925-3120. Casu Northern Italian. Spcl: homemade pasta. Res. s Open Mon.-Thurs. 11:30 a.m.-midnight., Fri. to Sat. 1-1, Sun. 1-11. Private room for banquets. Va parking for D. Ent. **(M)** **AE, CB, DC, MC,**

SPRING STREET—162 Spring St., at W. Broadw 219-0157. Casual. Continental/nouvelle. Spc stuffed shrimp with chive butter, cornish hen pepp onate, veal scallops with wild mushrooms & fr herbs. Res. sug. L Mon.-Fri. noon-5. Br Sat.-S 11:30-5. D daily 6-midnight. Ent. Thurs.-Sat. ev & Br Sun. Private parties for 30-150. **(M)** **AE, CB, DC, MC,**

TENNESSEE MOUNTAIN—143 Spring St., at Woos St., 431-3993. Casual. American. Spcls: Canad baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I) AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M) AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M) AE, CB, DC, MC, V.**

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri. to midnight, Sat. 3–midnight, Sun. 4–11:30. Complete L & D. **(I-M) AE, DC, MC, V.**

CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St., 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. Outdoor café. **(I) MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I) AE, CB, DC, MC, V.**

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M) AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–11. Br Sat.–Sun. 9–5. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. Ent. **(I-M) AE, MC, V.**

URANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M) AE, CB, DC.**

L CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I) AE, DC, MC, V.**

COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I) AE, MC, V.**

FARO—823 Greenwich St., 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, xtrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M) AE, MC, V.**

RVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of amb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 1–4. Pre-theater D 5–7. **(M) AE, CB, DC, MC, V.**

THAM BAR & GRILL—12 E. 12th St., 620-4020. Casal. American. Spcls: goat cheese ravioli, duck breast arpaccio, warm raspberry gratin. Res. nec. L Mon.–ri. noon–3. Br Sun. 11:30–4. D daily 5:30–midight. Late night S. **(M) AE, CB, DC, MC, V.**

DALAJARA—49 Carmine St., 807-7472. Casual. lexican/Spanish. Spcls: chicken Acapulco, mariscaas in green sauce, paella Valenciana. Res. sug. Open aily 11:30 a.m.–11:30 p.m. Private parties for 30. **(I) AE, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M) AE, CB, DC, MC, V.**

KIKUSUI—7 W. 8th St., 674-2718. Casual. Japanese. Spcl: sushi. D daily 5–midnight. **(M) AE.**

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.–Fri. noon–3. D and after theater S daily 5:45–11:30. Br Sat. & Sun. noon–4. **(M) AE, CB, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M) AE, DC, MC, V.**

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon–midnight daily. **(I-M) AE, DC, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M) AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, pan-fried whole bass with scallions & ginger, grilled sliced sirloin with cracked pepper, olive oil & lemon, fresh & smoked salmon salad. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–4, Sun. 11–4:30. D Sun.–Thurs. 6–11:30, Fri. to 12:30, Sat. 6:30–12:30. Ent. nightly from 9:30. **(M) AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M) AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M) AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M) AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M) AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I) No credit cards.**

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: summer special 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen souffle. Res. sug. D Tues.–Sat. 5:30–11:30. Private parties for 50. Pianist Tues.–Sat. from 5 p.m. Closed Sun. & Mon. **(M) AE, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M) AE, CB, DC, MC, V.**

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(I-M) AE, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M) AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M) AE.**

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. 3–1, Sun. 3–midnight. Free parking. **(I) AE, CB, DC, MC, V.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M) AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to 12:30. Private parties for 50. **(I-M) AE, CB, DC, MC, V.**

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–4. **(M) AE, CB, DC, MC, V.**

IL GALLETTO—120 E. 34th St., 889-1990. Casual. Northern Italian. Spcls: angel hair primavera, pollo Galletto, vitello Quo Vadis. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11, Sun. 4–9:30. Private parties for 25. **(M) AE, CB, DC, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M) AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M) AE, DC, MC, V.**

LA TRIESTINA—241 Lexington Ave., bet. 34th–35th Sts., 532-9256. Dress opt. Northern Italian. Spcls: capellini primavera, veal alla casa, chicken Triestina. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M) AE, V.**

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–4. D daily 4–1. Br Sat.–Sun. noon–4. Complete L & D. Ent. nightly. **(I-M) AE, CB, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M) AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E) AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M) AE, MC, V.**

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. Free parking. **(I) AE.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M) AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M) AE, DC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M) AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–

4:30. Bar open till 4 a.m. Outdoor cafe. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D daily 6–11. Pretheater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. **(I-M)** **AE, MC, V.**

14th–42nd Streets, West Side

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Pianist nightly. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5 to midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

A. HARDY—160 Eighth Ave., at 18th St., 645-1886. Casual. American. Spcls: prime sirloin steak, pasta primavera, broiled seafood. Res. sug. L Mon.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 4:30 p.m.–4 a.m. Private parties for 150. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon–midnight. Private parties. Pianist Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon–midnight. **(I)** **AE, CB, DC, MC, V.**

CHRISTO'S—143 E. 49th St., 355-2695/6. Casual. American/Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 4:30–2 a.m., Sat.–Sun. from 4. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M-E)** **AE, CB DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pretheater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.–Thurs. 11:30 a.m.–11 p.m., Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, stir fried chicken, giant shrimp with guacomole, barbecued shrimp Louisianna style. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOE & ROSE—747 Third Ave., bet. 46th–47th Sts., 980-3985. Casual. American/Italian. Spcls: steak, lamb chops, fish, manicotti. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, DC.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA PIAZZETTA—Drake Swissotel, 440 Park Ave., at 56th St., 223-3876. Casual. Continental/Swiss. Spcls: l'emince de veau Zurichoise, sauteed breast of duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffet daily 7–10:30. L daily 11:30–2:30. Br Sun. 11:30–2:30. D daily 5:30–11:30. Pianist Mon.–Fri. 8–midnight. **(M-E)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: quail braised in champagne with fresh pasta, salmon with lettuce cream sauce, filet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carre d'agneau bouquetiere. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L & D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30, Sat. 5–11. Complete L & D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** **AE, CB, DC, MC, V.**

NIGHT AND DAY—216 E. 49th St., 308-0808. Casual. American. Spcls: seafood, beef. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–midnight. Pianist Mon.–Fri. from 7–1 a.m. Closed Sat.–Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V**

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt
Spcl: steak. Res. sug. L Mon.–Fri. 11:45–3. D Mon.-
Fri. 3–11:30, Sat.–Sun. from 4:30. Pre-theater spec.
4:30–7. Valet parking from 7. Party room avail. b
advance res. **(M)** **AE, CB, DC, MC,**

PENG TENG—219 E. 44th St., 682-8050. Casua
Hunan. Spcls: chicken three flavors, vegetable pi
minced squab soup in bamboo container. Res. ne
Open daily noon–11 p.m. **(M)** **AE, CB, DC**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Class
cal French. Spcls: canette confite, saumon à la mo
tarde, noisette de veau princesse. Res. nec. L Mon
Fri. noon–3. D Mon.–Sat. 5:30–11, Sun til 10:30. **(E**
AE, CB, DC, MC,

**THE QUILTED GIRAFFE—955 Second Ave., bet. 50th
51st Sts.,** 753-5355. Formal. French nouvelle cuisi
Spcls: beluga caviar beggars purses, truffle ravioli, co
fit of duck, strudel of crabmeat. Res. nec. D Mon.–F
6–10. Private parties. Closed Sat.–Sun. **(E)**
AE, CB, DC, MC,

**THE RENDEZVOUS—21 E. 52nd St., in Berkshi
Place,** 753-5970. Dress opt. Nouvelle cuisine. R
sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:
S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)**
AE, CB, DC, MC,

SCARLATTI—34 E. 52nd St., 753-2444. Jacket
quired. Italian. Spcls: antipasta caldo, pappardelle
carciofi, pollo contadina, saltimbocca Napolitana. R
nec. L Mon–Fri. noon–3. D Mon.–Thu
5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)**
AE, CB, DC, MC,

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Ja
nese. Spcls: sushi, japanese style steak, seafood.
nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–
After theatre D 10–midnight. Private tatami roo
Closed Sun. **(M-E)** **AE, CB, DC, MC**

SHINBASHI—280 Park Ave., on 48th St., 661-39
Dress opt. Tatami and Western seating for Japa

food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TAI PEI—712 Third Ave., bet. 44th & 45th Sts., 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Piano music Thurs. & Fri.**(I-M)** **AE, DC, MC, V.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete [illegible] to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

BRUZZI—37 W. 56th St., 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

GONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

IERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime ie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midight. **(M)** **AE, CB, DC, MC, V.**

E ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 81-3580. Dress opt. Steakhouse. Spcls: guaranteed rime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 1:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed at.–Sun. **(M)** **AE, CB, DC, MC, V.**

TUNNEL—250 W. 47th St., 582-2166. Casual. rench. Spcls: noisette de veau, tripes à la mode de aen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. :30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BETTA—321 W. 46th St., 246-9171. Formal. orthern Italian. Spcl: vitello tonnato. Res. nec. L on.–Sat. noon–2. D Mon.–Sat. 5–midnight. Comete pre-theater D 5:30–7. Private rooms. Closed n. **(E)** **AE, CB, DC, MC, V.**

NSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 7-1005. Casual. Nouvelle/American. Spcls: chick & lobster Americana, fresh poached salmon in musrd dill sauce, artichoke linguine with shrimps & scalps in herbal butter sauce. Res. sug. L Mon.–Sat. –4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

EL JEREZ—234 W. 56th St., 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. **(I-M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** **AE, CB, DC, MC, V.**

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–9. Pre-theater D 5–6:30. Discount parking after 5:30. Closed Sun. **(I-M)** **AE, V.**

GALETO'S—40 W. 56th St., 757-3351. Casual. Continental. Spcls: cornish hen Galeto, turkey breast steak, fresh salmon or swordfish grilled on hardwood charcoal. Res. sug. L Mon.–Sat.11–4:30. D Mon.–Sat. 4:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA VERANDA—163 W. 47th St., 391-0905. Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. **(M)** **AE, CB, DC, MC, V.**

LE MADELEINE—405 W. 43rd St., 246-2993. Casual. French. Spcls: fresh tuna seviche, blackened bluefish, calves liver framboise. Res. sug. L Mon–Fri. noon–4. Br Sat.–Sun. 11:30–4. D daily 5–midnight. Outdoor garden. **(I-M)** **AE, MC, V.**

LE QUERCY—52 W. 55th St., 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St., 586-1060. Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Fri. 11:30–11 p.m., Sat.–Sun. 5:30–11. **(M)** **AE.**

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French/Italian. Res. sug. Cocktails Mon.–Fri. from 4, Sat. from 3, Sun. from noon. D Sun.–Mon. 5–10 (open till midnight), Tues.–Sat. to 11:30 (open till 1 a.m., Fri.–Sat. till 2.) Pre-theater D 5–7. Br Sun. 11:30–3. Live orchestra Tues.–Thurs. 7–1 a.m., Fri.–Sat. 8–2 a.m., Sun. 6–midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French/Italian menu. Res. sug. D Mon.–Thurs. 7–midnight, Fri.–Sat. to 12:30. Shows Mon.–Sat. 9:15 & 11:30 (show cover). **(M)** **AE, CB, DC, MC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M)** **AE, MC, V.**

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(M)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

SEEDA II—309 W. 50th St., 586-4040. Casual. Thai. Spcls: sate, curry, meekrob, tod manpla. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties. Closed Sun. Also **Seeda Thai—204 W. 50th St.,** 586-4513. **(I)** **AE, CB, DC, MC, V.**

SIAM INN—916 Eighth Ave., bet. 54th–55th Sts., 489-5237. Casual. Thai. Spcls: Siam Inn chicken, sauteed whole fish with spicy sauce, duck with tamarind & curry sauce, poached salmon with green curry. Res. sug. L Mon.–Fri. noon–3. D daily 5–11:30. **(I)** **AE, DC.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.–1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** **AE, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sat. 6–10:15. Complete L & D. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5:30–11:30. S daily till 12:30 a.m. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10. S Tues.–Sat. 10:30 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Sat. 8–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 12:30, Sun. 4–11. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, lamb chops with balsamic vinegar. Res. sug. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ABE'S STEAKHOUSE—1290 Third Ave., at 74th St., 861-6600. Dress opt. American. Spcls: USDA prime steak, chops, fresh seafood. Res. sug. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Pianist Tues.–Sat.**(M)** **AE, DC.**

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11 a.m.–2 a.m. Br Sat. & Sun. 11–6. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

AZUMA YA—406 E. 64th St., 758-9555/9639. Casual. Japanese. Spcls: ten varieties of lobster, beef-asparagus yaki, tuna teriyaki. Res. sug. L Mon.–Fri. 11–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Free dim-sum with cocktails daily 5–7. Japanese garden. **(M)** **AE, DC, MC, V.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American–Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BAUMERS—1651 Third Ave., at 92nd St., 831-8301. Casual. American/Continental. Spcls: Caesar salad, raspberry duck, chicken potpie. Res. sug. D only Mon.–Sat. 5–11. Private parties for 25–65. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Complete L & D. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30 Closed Sun. **(M)** **AE, CB, DC, MC, V**

CARLYLE HOTEL—76th St., & Madison Ave., 744 1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m **Carlyle Restaurant:** French cuisine. B daily 7–10:3 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. I daily 6–11.**(M-E)** **AE, CB, DC, MC,**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts 838-7570. Casual. Italian. Spcls: tre agnolotti, pesc del giorno no.1, vitello vitello vitello. Res. sug. Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon Sat. 5–midnight, Sun. to 11. Private parties for 10 **(M)** **AE, DC, MC,**

FRIDAY'S—1152 First Ave., at 63rd St., 832-851 Casual. American. Spcls: hamburger, steak, barbecu spare ribs, lemon pepper chicken, potato skins. Op Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC,**

HOEXTER'S CAFE—1442 Third Ave., at 82nd St., 47 9322. Casual. American. Spcls: individual pizza, g gonzola bread, grilled fish. Res. sug. D only 6–m night daily. **(M)** **AE, CB, DC, MC,**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 2 9626/758-1828. Casual. Italian home-cooking. Sp bollito misto, cappelletti alla panna. Res. sug. L & menu Mon.–Thurs. noon–11, Fri.–Sat. to midnig Closed Sun. **(M)** **AE, CB, DC, MC,**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. Fren Spcls: pasta primavera, blanquette de St. Jacques ienne, caneton roti aux pommes sauce citron. Res. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Co plete L. Closed Sun. **(E)** **AE, CB, I**

LE REFUGE—166 E. 82nd St., 861-4505. Dress French. Spcls: huitres gratinees au safran, saumon vapeur de vinaigre de framboises, mousse aux amar ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noo D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. (**No credit ca**

LES PLEIADES—20 E. 76th St., 535-7230. For French. Spcl: rack of lamb. Res. nec. L Mon.- noon–3. D Mon.–Sat. 5:30–11. Spcl. earl 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3. D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. **(M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St., 737-2322. Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D only Tues.–Sun. 6–2 a.m. Gypsy orchestra Tues.–Sun. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5–11. Bar Mon.–Sat. till 1 a.m. Pianist Mon.–Sat. **(M)** **AE, CB, DC, MC, V.**

PARADISE PIZZA—316 E. 86th St.,517-3260. Casual. Italian. Spcls: panned pizza, veal picatta, lasagna. Open Sun.–Thurs. noon–11, Fri., Sat. till midnight. **(I)** **AE.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

HE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

IE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist nightly & Br. **(M)** **AE, CB, DC, MC, V.**

GENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, easonal game. Res. sug. B daily 7–11. L Mon.–Sat. ıoon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

PPERT'S—1662 Third Ave., at 93rd St., 831-1900. asual. Regional American. Spcls: seafood salad with resh dill, scallops of veal with prosciutto and fontina heese, grilled duck breast and leg with red pepper elly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. –midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. ee hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30–4, un. from 11. Ent. Private parties. **(M)** **AE, DC, MC, V.**

A THAI—1718 Second Ave., bet. 89th–90th Sts., 10-5557. Casual. Thai. Spcls: Bangkok duck, salmon ith green curry sauce, deep fried whole fish with ıili and garlic sauce. Res. sug. D only Mon.–Sat. 30–11:45, Sun. to 11. **(I-M)** **AE, CB, DC.**

ANTHA—1495 First Ave., at 78th St., 744-9288. asual. American/Continental. Spcls: mussels marinre, chicken gismonda, barbecued St. Louis back-ribs. s. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. **1)** **AE, DC, MC, V.**

AMBROEUS—1000 Madison Ave., bet. 77th–th Sts., 570-2211. Dress opt. Northern Italian. cls: risotto alla Milanese, fettuccine primavera, gamroni reali alla marinara. L daily noon–3. D Mon.– . 6:30–10:30. **(M)** **AE, MC, V.**

OF THE DOVE—1110 Third Ave., at 65th St., 1-8080. Formal. Continental. Spcls: pasta, fresh ver sole, loin of lamb. Res. sug. L Tues.–Sat. on–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 ., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mulax in cocktail lounge. Private parties for 60. Closed n. L **(E)** **AE, CB, DC, MC, V.**

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan/Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–10:30, Sun. from 1. **(I-M)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ANCORA—2330 Broadway, at 85th St., 496-9240. Casual. Italian. Spcls: baby squid with tomatoes, parsley & garlic flavored olive oil, pappardelle with artichokes & fresh duck broth, charcoal broiled veal chop, grilled gumbo shrimp, woodburning pizza oven. L Mon.–Fri. noon–4. D daily 5–1 a.m. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.–Fri. 11–4. Br & L Sat.–Sun. 11–4. D Sun. & Mon. 4–midnight, Tues.–Sat. 4–1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken Brazilian, hamburgers. B daily 7–11:30. L daily 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

BRONX

SEASHORE—591 City Island Ave., 885-0300. Casual. American/Continental/seafood, Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thurs. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

QUEENS

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

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NIGHT LIFE DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.–Sat. from 5–9, George Andre. Fri.–Wed. from 9–2 a.m., Helicio Milito and his new group. Thurs. 9–1 a.m., Choros from Brazil. Sat. & Sun., 12:30–4 a.m., Mario Toledo. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 11/13,14, Nina Sheldon Trio. 11/15,16, Barry Harris Trio. 11/17, Lora Rosner Quartet. 11/18, Vincent Herring Quartet. 11/19, Ken Simon Quartet. 11/20,21, Sal Salvador Trio. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 11/17, Phyllis Hyman. 11/18, Randy Brecker and the Hollyday Brothers All Stars. 11/19–24, The World of Jazz Violin with John Blake, Didier Lockwood, Noel Pointer; Michal Urbaniak. Shows at 9 and 11 with an extra show Fri.–Sat. at 1 a.m. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St., 228-7880. 11/13, Exile; Kristie Rose and the Midnight Walkers. 11/15,16, John Hammond. 11/17, Bill Monroe and the Blue Grass Boys; John Hartford. 11/21, Jesse Colin Young. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 11/16, Joanne Brackeen and Calvin Hill. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 11/17, Carrie Smith. Upstairs, dance with Loxley Dillon & Orchestra. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 11/16, The Chicken Chokers. 11/23, Special Consensus Bluegrass Band. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 11/17, tenor saxophonist Stan Getz and his quartet. 11/18, Les Paul Trio. 11/19–24, Toots Thielemans. Shows Sun.–Thurs. at 9 & 11, Fri.–Sat at 8, 10, & midnight. **AE, MC, V.**

FOLK CITY—130 W. 3rd St., 254-8449. 11/13, David Thomas; The Ben Vaughn Combo. 11/14, Chris Owens; Patricia Shih; Eric Levine & Laurie Mark and others. 11/15, Jesse Winchester. 11/16, Melanie. 11/17, Comedy with Jane Brucker. 11/18, Pat Dinizio. 11/19, Irish Music Night. 11/20, The Vipers. **No credit cards.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 11/13–16, Kirk Lightsey Duo. 11/17–19, Andy Laverne. 11/20–23, Armen Donelian and Harvie Swartz. **Upstairs:** 11/14 at 8, Sheldon Becton followed by Annie Golden with Marc Shaiman at 10. 11/15 at 8, Gary Brown followed by Gail Boggs with Brenda Madison at 10, and Zora Rasmussan with Marc Shaiman at midnight. 11/16 at 9, High Heeled Women, followed by Music and Comedy Showcase at 11 & 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 11/13–17, Wed.–Sat. 10–3 a.m., singer David Allyn with Scott Hardy on guitar and Jay Anderson on bass. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Mon. 10–3, Baba Motta. Tues. 10–3, Chuck Wayne Trio. Sun. 5–10, Stan Edwards Duo followed by Leslie Pintchik and Scott Hardy from 10–3 a.m. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 11/14 at 8, Richard Lipton. 11/15,16 at 8, Bonnie Jeanne Faulkner, followed by Donna Mandel at 10:30. 11/18, at 8:30, Jay Leonhart with pianist Mike Renzi. 11/21 at 8, Peter Harckham. 11/22 at 8, Rosemart Ross; James O'Neal at 10:30. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Lee Musicker plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 11/15, Greg Trooper. 11/16,20, Bill Block and Big Bang. 11/21, Mark Johnson. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 11/16, Lou Levy, Michael Moore. 11/17,18, Esther Blue. 11/19–23, 26–30, pianist Hilton Ruiz with Major Holley on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 11/30, Jonathan Schwartz, disc jockey and writer, Tues.–Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sun. **AE, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/continental restaurant. 11/13,14, Dorothy Stallworth. 11/15,16, Phoebe Legere. 11/17, Jill McManus. 11/18, Keith McDonald. 11/19, Patti O'Connor. 11/20,21, Dorothy Stallworth. Music from 9:30. **AE, CB, DC, MC, V.**

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Cathy Chamberlain with pianist Howie Wyeth. Fri. at 9, Howie Wyeth and guitarist Danny Kane. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, The Pete Compo Trio. **AE.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 11/14,15, Nils Lofgren. 11/22, Adrian Belew. **No credit cards.**

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 11/13, Crossing Point. 11/14–16, John Scofield and Band. **MC, V.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Gil Evans's Orchestra, Mon. 9:30–midnight. Thru 11/17, King of the Omniverse Sun Ra Arkestra. 11/19–24, Art Ensemble of Chicago celebrating 20 years of Great Black Music. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. *Beehive,* A Musical Revue of Rockin' 60's Women, every Tues.–Thurs. at 8:30 & 11, Fri.–Sat. at 9 & midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 11/13, The Skip Castro Band. 11/14, Kristi Rose with Chris Christos. 11/15,16, Big Jay McNeely. 11/17, Leslie Chase. 11/18, Terrance Simeon and the Mallet Playboys. Shows from 9 p.m. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 11/18, Manny Oquendo's Libre; Charanga America with guest soloist Noel Pointer. Music from 9 p.m. **Terrace:** Nightly from 9:30, pianist Hilton Ruiz with Major Holley on bass. **No credit cards.**

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 11/17, Joe Henderson Trio featuring Ron Carter and Al Foster. 11/19–24, Bobby Hutcherson Quartet. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. Thru 11/17, Dakota Staton with the Bross Townsend Trio. 11/20–24, The Dukesmen. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 11/16,18–23, pianist Larry Willis with Rufus Reid on bass. 11/17, guitarist Gene Bertoncini with Michael Moore on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. 11/13, Dickie Betts. 11/14, Alber
Collins; Lefty Dizz. 11/15, James Brown; Six Gun
11/16, Six Gun. 11/17, Chubby Checker. 11/18
Roger McGuinn. 11/19,20, John Mayall; Malle
Playboys. 11/22,23, Loup Garou; Bud Moffett Band
Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m.
Sat. 7:30–4 a.m., Sun. 7:30–3 a.m.
AE, CB, DC, MC,

**O'LUNNEY'S—915 Second Ave., bet. 48th & 49t
Sts.,** 751-5470. Country-music hangout.
AE, DC, MC,

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th St
924-3499. Restaurant with cabaret. Thru 11/17, c
median/ventriloquist Ronn Lucas. 11/19–24, Ste
Mittleman. **AE, MC,**

CATCH A RISING STAR—1487 First Ave., 794-190
Continuous entertainment by comics and singers, se
en nights a week, with steadies Adrienne Tolsch, J.
Wall and Bill Scheft. **A**

DANGERFIELD'S—1118 First Ave., 593-1650. Th
11/16, comedians Richie Gold, Richie Minervi
Ben Creed, Wayne Cotter and Danny Curt
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& midnight. **AE, CB, DC, MC,**

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and singers seven nights a week, with regulars
Darian, John Mendoza, King & Mende, Sun.–Th
8–4 a.m., Fri. & Sat. two shows at 8 & midnight
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Magic cabaret with professional magicians, Fri.–
from 8 p.m. **No credit ca**

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club/theater featuring magic and comedy. 11/13
magicians Jo Monte and Imam with comedian
Day. 11/15, magicians Slydini and Torkova. 11
magicians Torkova and Bunnie Collins. 11/19, Sh
case. Tues.–Thurs. at 9:30, Fri. at 9 & 11.
AE, MC

WHO'S ON FIRST—1205 First Ave., at 65th St.,
2772. **Downstairs:** New York's brightest stan
comics every Wed. & Thurs. at 10, Fri. & Sat. at
midnight.

DISCO/DANCING

**BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58
59th Sts.,** 247-7000. Lively discotheque, Mon.
4:30–3 a.m., Sat. 9–4 a.m., Sun. 9–3 a.m.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 11/16, the Mike Cerratti Trio alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8 p.m.–3 a.m. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident twenty-piece orchestra plays everything from country and western to jazz, Tues.–Sat. 10–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.–Sat. 6–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. Thru 11/14, Gato Barbieri. 11/15, Skah Shah - Haitian Pop. 11/16,23, Pe de Boi. 11/17,18, Michael Rose. 11/19–21, Celia Cruz. 11/22, Tabou Combo. **AE, V.**

VISAGE—610 W. 56th St., 247-0612. Multi-level disco club with live entertainment including pool and ice shows. Open Tues.–Sat. 10 p.m.–4 a.m. **AE, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.–Sat. at 6:30, Blossom Dearie . . . Thru 12/7, Martha Ray makes her first club appearance in New York in 25 years, Tues. at 9, Wed.–Sat. at 9 & 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a richly spiced revue *Panache,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. **AE, CB, DC, MC, V.**

HIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

REDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 11/16 at 9, the outrageous singer/comedienne Jamie DeRoy, followed by singer LaReine LaMar at 11 p.m. **AE.**

IN WALLMAN'S—28 Cornelia St., bet. Bleecker and West 4th Sts., 242-9557. 11/14, Cheryl Hoenemeyer. 11/15, Judy Gallagher with Wes McAfee. 11/16, Judy Kreston and David Lahm. 11/17, Barbara Lea. **No credit cards.**

LSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Susan J. Jacks, Herndon Lackey, Nora Mae Lyng and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at :30 and 11:30. 11/18 at 8:30, Cynthia Crane. **AE, CB, DC, MC, V.**

NACHE—149 E. 57th St., 935-0244. 11/13, Laura ean. 11/14,21, John Meyer and Leila Martin. 11/15, eigh Clarkgranville; Amoebas on Parade. 11/16, teve Hayes; Joanne Lov. 11/17, The Entertainment ommittee. 11/19, Mary Ellen Bernard. 11/20, Toba herwood. **AE, MC, V.**

K TEN—10 Park Ave., at 34th St., 889-1310. Super club. 11/14–16, Josh Logan in *Musical Moments* ith Nedda Harringan Logan, Tom Logan and Paela Blake, Thurs.–Sat. at 9. **AE, CB, DC, MC, V.**

NBOW GRILL—30 Rockefeller Plaza, 65th floor, ay up in the sky. 757-8970. *Legs!,* a new Parisianyle musical revue produced and directed by Peter ckson. Shows nightly, 9:15 & 11:30. Disco dancing tween and after shows. Closed Sun. **Rainbow oom:** Right across the hall, with the same stupenus view, thru 11/24, The Glenn Zottola Orchestra aturing Johnny Desmond. **AE, CB, DC, MC, V.**

HOTEL ROOMS

NQUIN—59 W. 44th St., 840-6800. **Oak Room:** ger Julie Wilson accompanied by pianist Billy Roy *'S Wonderful, 'S Marvelous, 'S Julie, A Gershwin Celetion,* Tues.–Sat. at 9:15 and 11:15. **Rose Room:** ger-pianist Buck Buchholz plays every Sun. from 0–11. **AE, CB, DC, MC, V.**

YLE—Madison Ave. & 76th St., 744-1600. **fe:** Intimate supper club/bar. Thru 12/31, Bobby ort, the legendary saloon singer accompanied by erly Peer and Robbie Scott, Tues.–Sat. at 10 and midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. from 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.–Fri. 6–11. Pianist Nancy Winston, Sat.–Sun., 6–11. **Oak Room:** Thru 12/7, singer Dani Marsan, Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

BACKGROUND MUSIC

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.–Sat. from 7:30. Marcy Stein sings & plays Mon.–Tues. **AE, DC, MC, V.**

DIVINO—1542 Second Ave., bet. 80th–81st Sts., 517-9269. Every Wed., Fri. & Sat. from 9–1 a.m., Melvin Jefferson plays the music of Cole Porter and Rodgers & Hart. Tues. & Thurs., singer Mario Pipa. **AE, DC, MC, V.**

PIANO ROOMS

DON'T TELL MAMA—343 W. 46th St., 757-0788. 11/13–16, The Kathy and Mo Show. 11/17, The Gay Comedy Group. 11/18,19, Hal & David. **No credit cards.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 11/13,20, singer Peter Alfano; singer/comedienne Maxine Lapiduss. 11/14,21, For Play - comedy/improv group. 11/14–16, Clay Coury. 11/18,25, *Somewhere Over The Skyline,* featuring Elin Zimmerman, Debra Goldman, Larry Rosania, and Doug Nervik. **No credit cards.**

HANRATTY'S—1754 Second Ave., 289-3200. Thru 11/16, 19–23, Roger Kellaway. 11/17, Keith MacDonald. 11/18, Dick Hyman. Sun.–Thurs. at 8:30 & 10:30, Fri.–Sat. at 9 & 11. **AE.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Thru 12/28, singer-pianist Chris Barrett, Wed.–Sat. from 10–1 a.m. **AE, CB, DC, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.–Sat. from 9:30–1:30 a.m. Singer-pianist Barbara King every Mon. & Tues. from 8:30–12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing nightly from 8 p.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Fri., Bobbi Miller. Thurs., Bucky Bucholtz. Sat. George Cotton. Music from 8. **AE, DC, MC, V.**

TED HOOK—256 W. 52nd St., 247-4949. Ted Hook's latest restaurant/piano bar with Ronny Whyte at the piano every Tues.–Sat. from 10 p.m.; Mon. Ronnelle Bright takes over. **AE, MC, V.**

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TUESDAY'S

RADIO HIGHLIGHTS

Wed., Nov. 13

3:00/WNCN—Wagner: *The Flying Dutchman:* Ov; **Barsanti:** Cto Grosso in D, Op. 3, #10; **Chopin:** Bolero in C, Op. 19.

WNYC—Maderna: *Quadrivium Aura.*

4:04/WQXR-AM/FM—Ravel: *Bolero;* **Praetorius:** *Terpsichore:* Dances.

5:00/WNCN—J. C. Bach: Cto for Keyboard in C, Op. 7, #1; **Weber:** *Der Freischutz:* Ov.

6:00/WNCN—C. P. E. Bach: Variations on "Folies d'Espagne"; **Vaughan Williams:** *Wasps:* Ov.

7:03/WQXR-AM/FM—Leclair: Flute & Harpsichord Sonata #8 in G; **Chopin:** Andante Spianato & Grande Polonaise in E-Flat; **Schubert:** *Rosamunde:* Ballet Music.

8:00/WNYC—The Minnesota Orchestra. Neville Marriner, conductor. **Bax:** *Tintagel;* **Delius:** *The Walk to Paradise Garden;* **Davies:** Suite from *The Boyfriend;* **Walton:** Suite from *Henry V.*

8:05/WQXR-AM/FM—Dvorak: Serenade in E for Strings, Op. 22; **Copland:** *Statements for Orchestra.*

9:00/WNCN—Bach: Orchestral Suite #1 in C; **Schubert:** Impromptu in B-Flat, Op. 142, #3.

Thurs., Nov. 14

3:00/WNCN—Tomkins: *Barafostus Dream;* **Mozart:** Sym #36 in C, "Linz."

WNYC—Bliss: *Morning Heroes;* **Britten:** Solo Suite for Cello.

4:04/WQXR-AM/FM—Grieg: *Peer Gynt:* Suite #1; **Praeger:** *Introduction, Theme and Variations.*

5:00/WNCN—Bach: Brandenberg Cto #3 in G; **Saint-Georges:** Qt #1 in C.

6:00/WNCN—Balakirev: *Russia;* **Hahn:** *Le Bal de Beatrice D'Este.*

7:03/WQXR-AM/FM—Osian and Tom Ellis, harpists.

8:00/WNYC—Chamber Music Society of Lincoln Center. **Bach:** Trio Sonata #3 for Flute, Violin & Continuo in G; **Beethoven:** Octet for Winds in E-Flat, Op. 103; **Ravel:** Sonata for Violin & Piano; **Schubert:** Piano Trio #1 in B-Flat, Op. 99.

8:06/WQXR-AM/FM—Copland: Sym #3; *John Henry.*

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Alban Berg Quartet, pianist Philippe Entremont. **Schumann:** Qnt for Piano in E-Flat, Op. 44.

Fri., Nov. 15

3:00/WNCN—Faure: Berceuse, Op. 16; **Offenbach:** *Gaite Parisienne.*

WNYC—Ashley: *Perfect Lives;* **Earnest:** *A Permian Sym.*

4:04/WQXR-AM/FM—Handel: Cto Grosso in c, Op. 6, #8; **Bizet:** *Jeux d'Enfants.*

5:00/WNCN—Dukas: *The Sorcerer's Apprentice;* **Cherubini:** *Anacreon:* Ov.

6:00/WNCN—Godard: Suite, Op. 116; **Vivaldi:** Cto for Violin in c, "Il Sospetto."

7:03/WQXR-AM/FM—Vivaldi: Cto Grosso in D.

8:00/WNCN—Anon: *The Play of Daniel,* Part II; **Paganini:** Centone di sonate in E, Op. 64, #5.

WNYC—Bayreuth Festival '85. **Wagner:** *Tannhauser* (Kollo, Benackova-Cap; Schnaut, Sotin, Schunk, Vogel, Molnar, Solyom-Nagy, Lindner, Bayreuth Festival Orch & Chorus/Sinopoli).

8:05/WQXR-AM/FM—Mozart: Cto in E-Flat for 2 Pianos; **Copland:** *Billy the Kid.*

9:00/WNCN—Albeniz: *Navarra;* **Wagner:** Sym in C; **Chopin:** Waltz in E-Flat, Op. 18, "Grande Valse Brillante."

9:06/WQXR-AM/FM—Detroit Symphony Orcestra. Gunther Herbig, conductor; cellist Antonio Meneses. **Tchaikovsky:** Variations on a Rococo Theme; **Mahler:** Sym #6 in a.

Sat., Nov. 16

10:00 a.m./WNCN—Sousa: *La Reine de la Mer;* **Haydn:** Piano Trio in G.

WNYC—Liszt: *Annees de Pelerinage:* "Italie."

10:04 a.m./WQXR-AM/FM—Haydn: Sym #88 in G; **Galuppi:** Cto #2 in G.

11:00 a.m./WNCN—Rossini: Sonata for Strings #1 in G.

11:05 a.m./WQXR-AM/FM—Saint-Saens: Septet for Trumpet, Piano & Strings; **Bach:** Cantata #146: Sinfonia.

12:00/WNYC—1985 Salzburg Festival. A song recital by Jessye Norman. Works by Handel, Brahms, Berg and Strauss.

1:00/WNCN—C. P. E. Bach: March; **Tchaikovsky:** Cto for Violin in D, Op. 35.

1:04/WQXR-AM/FM—Mozart: Violin & Piano Sonata in A.

2:00/WNCN—National Symphony Orchestra. Myung-Whun Chung, conductor. **Beethoven:** Sym #8 in F, Op. 93; **Hindemith:** Concert Music for Strings & Brass, Op. 50; **Dvorak:** Sym #7 in d, Op. 70.

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Verdi:** *A Masked Ball* (Pavarotti, Price, Ludwig, Battle, Nat'l Phil Orch/Solti).

4:00/WNCN—Bach: Sonata for Viola da Gamba & Harpsichord #2 in D; **Telemann:** Trio in D.

5:05/WQXR-AM/FM—Gluck: *Orfeo ed Euridice:* Dance of the Furies; **Vivaldi:** Mandolin Cto in C.

6:00/WNCN—J. C. Bach: Oboe Qt in B-Flat; **Gretry:** *Le Magnifique.*

6:04/WQXR-AM/FM—Saint-Saens: Piano Cto #2 in g; **Haydn:** 5 Contradanses, Quadrille & Minuet.

8:00/WNCN—Artist's Image. Lazar Berman, pianist. **Falla:** *El Amor Brujo:* Ritual Fire Dance; **Chopin:** Etude in c-sharp, Op. 25.

9:00/WKCR—Opera Topics With Lorenzo Alvary. Ignace Strasfogel, composer and conductor, guest.

WNCN—Saturday Night Opera. **Wagner:** *Die Meistersinger* (Bayreuth Festival Orch & Chorus).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; oboist John Mack. **Berlioz:** *Beatrice and Benedict:* Ov; **Ibert:** Sinfonia Concertante; **Brahms:** Sym #2 in D, Op. 73.

9:30/WKCR—The Paris Opera 50 Years Ago. Stefan Zucker, host. **Charpentier:** *Louise* (Vallin, Thill, Pernet).

Sun., Nov. 17

9:04 a.m./WQXR-AM/FM—R. Strauss: Horn Cto #1 in E-Flat; **Rameau:** *Le Temple de la Gloire:* Suite #2.

10:00 a.m./WNCN—Classic Guitar. **Sor:** Sicilienne in d; **Giuliani:** Cto for Guitar & Strings in A, Op. 30.

WNYC—The "Diabelli" Variations by Beethoven, Czerny, Liszt, Hummel, Schubert, others. Rudolf Buchbinder, pianist.

11:00 a.m./WNCN—J. C. F. Bach: Trio Sonata for Flute, Violin & Continuo in A; **Mozart:** Cto for Bassoon #1 in B-Flat.

12:00/WNYC—Mostly Mozart Festival. **Mozart:** Piano Qt in g; **Beethoven:** Qt in F, Op. 59, #1.

1:00/WNCN—Chicago Symphony Orchestra. Leonard Slatkin, conductor; soprano Lucy Shelton. **Handel:** *Solomon:* Entrance of the Queen of Sheba; **Schwantner:** *Magabunda;* **Shostakovich:** Sym #5, Op. 47.

2:00/WNYC—Liszt: *Tasso.*

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor; violinist Ida Haendel. **Sibelius:** *Scenes With Cranes,* Op. 44, #2; Cto for Violin & Orch in d, Op. 47; **Crumb:** "A Haunted Landscape" for Orch; **Dvorak:** "Carnival" Ov, Op. 92.

4:00/WNCN—Stravinsky: *Petrouchka;* **Chopin:** Mazurka #32 in c-sharp, Op. 50, #2.

6:00/WNYC—St. Louis Symphony. Leonard Slatkin, conductor. **Ruggles:** *Angels;* **Beethoven:** Piano Cto #4 in G, Op. 58; **Mahler:** Sym #4.

7:00/WNCN—Rossini: "Grande Overture"; **Puccini:** Arias.

8:00/WNYC—Pipedreams. Music at Grace Cathedral, San Francisco. Performances of organ and choral works featuring soloist Richard Purvis and the Cathedral Choir.

8:05/WQXR-AM/FM—Delta Opera House. **Massenet:** *Thais* (Sills, Gedda, Milnes, New Phil Orch/Maazel).

Mon., Nov. 18

3:00/WNCN—Brahms: Variations on a Theme by Haydn, Op. 56b; **Debussy:** *Images pour orchestre.*

WNYC—A birthday tribute to William Mayer.

4:04/WQXR-AM/FM—Mozart: Qt #4 in C; **Ravel:** *Miroirs:* "Alborada del Gracioso."

5:00/WNCN—Beethoven: *Fidelio,* Op. 72: Ov; **Albeniz:** *Cantos de Espana,* Op. 232.

6:00/WNCN—Vivaldi: Cto for Sopranino Recorder in C; **Weber;** Andante & Hungarian Rondo for Viola in c, Op. 35.

7:03/WQXR-AM/FM—Avison: Cto Grosso #5 in d; **Donizetti:** Concertino in G for Oboe d'Amore & Orch.

8:00/WNCN—Bach: Brandenberg Cto #4 in G; **C. Stamitz:** Clarinet Qt in A, Op. 4, #6.

WNYC—Bach Gesellschaft, hosted by Mr. and Mrs. Ahmet Ertegun. Cto in F, after Vivaldi, Op. 3, #3; Cto in D for Harpsichord & Strings; Cto in c for 2 Harpsichords & Strings.

8:05/WQXR-AM/FM—Schumann: Cello Cto in a; **Copland:** Symphonic Ode.

9:00/WNCN—Various: Moravian Music; **Bottesini:** Cto for Double Bass & Piano #2 in b.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Adam Fischer, conductor; pianist Alicia de Larrocha. **Rossini:** *La Gazza Ladra:* Ov; **Mozart:** Piano Cto #27 in B-Flat; **Mendelssohn:** Sym #4 in A, Op. 90, "Italian."

Tues., Nov. 19

3:00/WNCN—Rodrigo: Cto de Aranjuez; **Caldara:** Sonata for Violin, Cello & Continuo #5 in C.

4:04/WQXR-AM/FM—Wieniawski Fantasia on Themes fro Gounod's *Faust,* Op. 20; **Haydn:** Eight Hungaria Dances.

5:00/WNCN—Various: Brass Works; **Stanley:** Cto Grosso in G, Op. 2, #3.

6:00/WNCN—Beethoven: "Coriolan Ov, Op. 62; **Schobert:** Sinfonie in F, Op. 9, #3

7:03/WQXR-AM/FM—Avison: C Grosso #5 in d; **Donizetti:** Concertin G for Oboe d'Amore & Orch.

8:00/WNCN—Clau Frank, pianist, live fro the WNCN Live Performance Studio.

WNYC—New Musi Los Angeles. **Pisk:** Woodwind Qnt; **Cap** *Conte Fantastique.*

8:05/WQXR-AM/FM—Vivaldi: in g for Strings & Continuo; **Mendelss** *A Midsummer Night's Dream.*

9:00/WNCN—Bac English Suite #1 in A **Philidor:** *La Bontem*

9:06/WQXR-AM/FM—The Philadelphia Orchest Rafael Fruhbeck de Burgos, conductor; guitarist Narciso Yep **Arriaga:** Sym in d; **Rodrigo:** *Fantasy fo Gentleman* for Guitar Orch; **Stravinsky:** *Fairy's Kiss:* Ballet.

Unless otherwise indicated, all times are p.m. and all stations ar

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World News This
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Jimmy Swaggart
Wed/Open Mind
Thu/Aprenda Ingles
Fri/A Message From
cia
Mon/Tom and Jerry
Tue/Carrascolendas
Thu, Tue/**Movie:**
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Mon/Two of Hearts

Aon/**Movie:** The
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8)

News
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n/It's No Crush, I'm
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i/**Movie:** Young
lords

6:35
🅗 Wed/Life on Earth: Theme and Variations

6:45
㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Inspector Gadget
❼ Good Morning America
⓫ Heathcliff
㉛ Ohayo! New York
🅗 Mon/It's No Crush, I'm in Love
🅢 Wed/A Study in Scarlet
Thu/Fairy Tale Theatre: Thumbelina (cc)

7:30
❺ Woody Woodpecker & Bugs Bunny
❾ Straight Talk
⓫ The Jetsons
🅗 Wed/Fraggle Rock (cc)
Fri/Thanksgiving in the Land of Oz

8:00
⓫ Challenge of the Gobots
⓭ Electric Company
🅗 Wed/**Movie:** The Philadelphia Experiment (cc)
Thu/**Movie:** Beat Street
Fri/**Movie:** My Favorite Year
Mon/**Movie:** Coal Miner's Daughter (cc)
Tue/**Movie:** The Private Eyes
🅢 Wed/**Movie:** The Trouble With Harry
Thu/**Movie:** Heidi (1968)
Mon/**Movie:** Oh, God! You Devil (cc)
Tue/**Movie:** Young Landlords

8:30
❺ The Flintstones
❾ Flying Nun
⓫ Scooby Doo
⓭ Mister Rogers' Neighborhood
🅢 Fri/**Movie:** Spaceraiders

9:00
❷ Catch Phrase
❹ Donahue
❺ Brady Bunch
❼ Morning Show
❾ Gidget
⓫ Great Space Coaster
⓭ Sesame Street (cc)
㉛ AM Weather
🅦 Wed/**Movie:** Splatter University
Thu/**Movie:** Can She Bake a Cherry Pie?
Fri/**Movie:** Halloween
Mon/**Movie:** Missing in Action
Tue/**Movie:** The Lonely Guy

9:15
㉛ Tue/City Comment

9:30
❷ Break the Bank
❺ Leave It to Beaver
❾ Romper Room
⓫ Private Benjamin
㉛ Tue/Innovation
🅗 Fri/**Movie:** Coal Miner's Daughter (cc)
Tue/Video Jukebox

10:00
❷ $25,000 Pyramid
❹ Your Number's Up
❺ I Love Lucy
⓫ Sanford & Son
⓭ Wed/Readit
Thu/Sixteen Tales
Fri/Gather 'Round
Mon/Teletales
Tue/Storybound
㉛ Tue/On Our Own
🅗 Wed/**Movie:** In Love With an Older Woman
Thu/**Movie:** Race for the Yankee Zephyr
Tue/**Movie:** The Deep
🅢 Wed/**Movie:** Twice-Told Tales
Thu/**Movie:** The Extraordinary Seaman
Fri/**Movie:** Vengeance Valley
Mon/**Movie:** The Badlanders
Tue/**Movie:** The Masquerader

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ Love Songs
❼ Sally Jessy Raphaël
❾ Partridge Family
⓫ Best Talk in Town
🅗 Mon/**Movie:** Beyond the Reef
🅦 Wed/**Movie:** The Razor's Edge (1984)

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Divorce Court
❼ Three's a Crowd
❾ Bewitched
⓫ Love Boat
🅦 Thu/**Movie:** Firstborn
Fri/**Movie:** Terror in the Aisles
Mon/**Movie:** Thief of Hearts
Tue/**Movie:** Heat and Dust

11:30
❹ Scrabble
❺ 1st Edition
❼ All-Star Blitz
❾ I Dream of Jeannie
🅢 Thu/**Movie:** Wavelength
Fri/**Movie:** City Heat (cc)
Mon/Celebrity Lifestyles

12 NOON
❷ Body Language
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ News
⓫ Inday News
🅗 Wed/**Movie:** Oh, God! You Devil (cc)
Thu/**Movie:** Eddie and the Cruisers
Fri/**Movie:** Casey's Shadow
Mon/**Movie:** Something Wicked This Way Comes
Tue/**Movie:** The Philadelphia Experiment (cc)
🅢 Wed/**Movie:** Oh, God! You Devil (cc)
Mon/Robin Hood: The Swords of Wayland
Tue/**Movie:** Garbo Talks

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ What's Hot! What's Not?

12:45
🅦 Mon/**Movie:** The Razor's Edge (1984)

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Joker's Wild
⓫ Streets of San Francisco
🅢 Thu/**Movie:** The Golden Seal
🅦 Wed/**Movie:** Gorky Park
Thu/**Movie:** Thief of Hearts
Fri/**Movie:** Final Exam

1:30
❷ As the World Turns
❾ Tic Tac Dough
🅗 Mon/Donna—A Hot Summer Night
🅢 Fri/**Movie:** Skokie
🅦 Tue/**Movie:** The Perils of Gwendoline

2:00
❹ Another World
❼ One Life to Live
❾ Let's Make a Deal
⓫ Tom and Jerry
🅗 Wed/**Movie:** Beyond the Reef
Thu/Not *Necessarily* the News
Fri/**Movie:** Sakharov (cc)
Tue/**Movie:** Zelig
🅢 Wed/**Movie:** Starfleet: Star Quest for F-01
Mon/**Movie:** Footloose (cc)
Tue/**Movie:** Young Landlords

2:03
❺ Popeye

2:30
❷ Capitol
❺ Woody Woodpecker
❾ Dating Game
⓫ Mask
🅗 Thu/**Movie:** Mae West
Mon/**Movie:** In Love With an Older Woman

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Jayce & the Wheeled Warriors
❼ General Hospital
❾ Hawaii Five-O
⓫ The Jetsons
⓭ Wed/Great Chefs of New Orleans
Thu/Frugal Gourmet
Fri/Madhur Jaffrey's Indian Cookery
Mon/Great Chefs of San Francisco
Tue/Yan Can Cook
🅢 Thu/The Displaced Person
🅦 Fri/**Movie:** Halloween
Mon/**Movie:** Missing in Action
Tue/**Movie:** The Lonely Guy

3:30
❺ She-Ra
⓫ The Transformers
⓭ Wed/Folkways
Thu/Crockett's Victory Garden
Fri/Square Foot Gardening
Mon/All New This Old House
Tue/Saving Energy
🅗 Wed/Life on Earth: Theme and Variations
Tue/The Velveteen Rabbit
🅦 Wed/**Movie:** Splatter University
Thu/**Movie:** Can She Bake a Cherry Pie?

4:00
❷ America
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Jeopardy
❾ Vega$
⓫ G.I. Joe
⓭ Sesame Street (cc)
🅗 Fri/It's No Crush, I'm in Love
Tue/**Movie:** Where the Lilies Bloom
🅢 Wed, Mon/**Movie:** The Adventures of Huckleberry Finn
Thu/Jack Frost
Fri/Thanksgiving in the Land of Oz
Tue/**Movie:** Heidi (1968)

4:30
❹ People's Court
❺ Thundercats
❼ Sale of the Century
⓫ Heathcliff
🅗 Wed/Fraggle Rock (cc)
Thu/The Velveteen Rabbit
Mon/Two of Hearts (cc)
🅢 Fri/**Movie:** Young Landlords

5:00
❷ ❹ ❼ News
❺ Brady Bunch
❾ Police Woman
⓫ Little House on the Prairie
⓭ Mister Rogers' Neighborhood
㉛ Wed/European Journal
Thu/Cityscope
Fri/All About TV
Mon/America's Black Forum
Tue/Tony Brown's Journal
🅗 Wed/The Berenstain Bears Meet Bigpaw (cc)
Thu/**Movie:** Where the Lilies Bloom
Fri/Inside the NFL
🅢 Thu/Faerie Tale Theatre: Thumbelina (cc)
🅦 Wed/**Movie:** Sheena
Thu/**Movie:** The Golden Seal
Fri/**Movie:** Peter and the Wolf and Other Tales
Mon/**Movie:** Ladies of the Chorus
Tue/**Movie:** Crackers

5:30
❺ What's Happening
⓭ 3-2-1 Contact
㉛ City Comment
🅗 Wed/**Movie:** Dune (cc)
Mon/**Movie:** Beat Street

5:45
㉛ News From City Hall

Weeknights, November 13–15 and 18–19

WED., NOV. 13

6:00
② ④ ⑦ News
⑤ Diff’rent Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ Half a Handy Hour II
Ⓢ A Study in Scarlet

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Wildlife Woodcarvers

7:00
② ④ ⑦ News
⑤ Three’s Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Rockschool
㉑ Nightly Business Report
Ⓢ The Honeymooners . . . The Lost Episodes (cc)
Ⓦ **Movie:** The Razor’s Edge (1984)

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② North Beach Rawhide
④ Highway to Heaven
⑤ **Movie:** The Entity (1983). Barbara Hershey, Ron Silver.
⑦ The Insiders (cc)
⑨ News
⑪ **Movie:** Force 10 From Navarone (1978). Robert Shaw, Harrison Ford.
㉑ Murder Most English: Clouds of Witness
㉛ War: A Commentary by Gwynne Dyer
Ⓗ **Movie:** Garbo Talks
Ⓝ **Movie:** Passport to Pimlico
Ⓢ Brothers (cc)

8:30
⑨ Family Feud
⑬ The Tripods
Ⓢ Washingtoon

9:00
② Charlie & Company
④ Hell Town
⑦ Dynasty (cc)
⑨ **Movie:** Ike: The War Years (1978). Robert Duvall, Lee Remick, Dana Andrews. (Part 1.)
⑬ Nonfiction Television: The Times of Harvey Milk. Academy Award-winning documentary about the gay San Francisco supervisor who was assassinated along with the mayor, George Moscone.
㉑ Fall and Rise of Reginald Perrin
㉛ River Journeys: The Mekong With William Shawcross
Ⓢ **Movie:** Oh, God! You Devil (cc)

9:30
② George Burns Comedy Week
㉑ The Bounder
Ⓦ **Movie:** Paris, Texas

10:00
② The Equalizer
④ St. Elsewhere
⑤ ⑪ News
㉑ Bless Me Father
㉛ Right to Know
Ⓗ **Movie:** The Philadelphia Experiment (cc)
Ⓝ **Movie:** Basileus Quartet

10:30
⑬ The People vs. Dan White
㉑ Only When I Laugh
㉛ Doctor Who

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Bizarre
⑪ Carson’s Comedy Classics
㉑ Doctor Who
㉛ Switch On Japan
Ⓢ **Movie:** Videodrome

11:30
② T. J. Hooker
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ Hawaii Five-O
⑪ The Honeymooners
㉑ Long Island Report

11:45
Ⓗ **Movie:** Oh, God! You Devil (cc)

12 MIDNIGHT
⑦ Headline Chasers
⑪ Comedy Break
⑬ Masterpiece Theatre: The Last Place on Earth (cc)
Ⓝ **Movie:** Paris, Texas
Ⓦ **Movie:** Slip Into Silk

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood
⑨ Best of Saturday Night Live
⑪ Star Trek
Ⓢ **Movie:** The Trouble With Harry

12:40
② **Movie:** Bye Bye Braverman (1968). George Segal, Jack Warden. Mourners get lost on their way to a friend’s funeral.

1:00
⑤ Get Smart
⑦ **Movie:** Babe (1975). Susan Clark, Alex Karras.
⑨ Joe Franklin

1:25
Ⓗ **Movie:** Dune (cc)

1:30
④ ⑪ News
⑤ I Love Lucy
Ⓦ **Movie:** Gorky Park

2:00
② News
④ Price Is Right
⑤ **Movie:** Some Kind of Nut (1969). Dick Van Dyke, Angie Dickinson.
⑨ **Movie:** Of Human Bondage (1964). Kim Novak, Laurence Harvey.
⑪ Start of Something Big

2:15
Ⓢ **Movie:** Silkwood (cc)

2:30
④ Ben Casey

3:00
⑪ Space: 1999

3:30
④ Ben Casey

3:45
Ⓗ **Movie:** Fort Apache, the Bronx
Ⓦ **Movie:** Splatter University

3:57
⑤ Get Smart

4:00
⑨ Joe Franklin
⑪ Space: 1999

4:25
Ⓢ Washingtoon

4:30
④ Here’s Lucy

5:00
④ Here’s Lucy
⑨ News
⑪ F Troop
Ⓢ **Movie:** The Adventures of Huckleberry Finn

5:30
④ Here’s Lucy
⑦ *Morning Stretch*
⑪ News

THU., NOV. 14

6:00
② ④ ⑦ News
⑤ Diff’rent Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ Magic of Oil Painting
Ⓢ **Movie:** Heidi (1968)

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Modern Maturity

7:00
② ④ ⑦ News
⑤ Three’s Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
Ⓗ Inside the NFL
Ⓦ **Movie:** I Want You

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
㉑ Long Island Report

8:00
② Magnum, P.I.
④ Cosby Show
⑤ P.M. Magazine
⑦ Shadow Chasers (cc)
⑨ News
⑪ **Movie:** A Piece of the Action (1977). Sidney Poitier, Bill Cosby.
⑬ Great Performances: Live From Lincoln Center: Aaron Copland’s 85th Birthday. Stereo simulcast over WQXR-FM.
㉑ The Homefront
㉛ New York Screening Room
Ⓗ **Movie:** The Deep
Ⓝ **Movie:** First Name: Carmen
Ⓢ **Movie:** The Golden Seal

8:30
④ Family Ties
⑤ All in the Family
⑨ Family Feud

9:00
② Simon & Simon
④ Cheers
⑤ Merv Griffin
⑨ **Movie:** Ike: The War Years (1978). Robert Duvall, Lee Remick, Dana Andrews. (Part 2.)
Ⓦ **Movie:** Firstborn

9:30
④ Night Court
㉑ This Old House (cc)
㉛ Murray and Arlene

10:00
② Knots Landing
④ Hill Street Blues
⑤ News
⑦ 20/20
⑬ Metroline
㉑ Austin City Limits
㉛ On Our Own
Ⓗ **Movie:** Deadly Force
Ⓝ **Movie:** Bizet’s Carmen
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

10:30
⑪ News
㉛ Doctor Who

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Bizarre
⑪ Carson’s Comedy Classics
⑬ Channel Crossings: A Profile of Arthur J. Mason. A butler’s life.
㉑ Doctor Who
㉛ Switch On Japan
Ⓢ **Movie:** Sudden Impact (cc)
Ⓦ **Movie:** Glitter

11:30
② Night Heat
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ Racing
⑪ The Honeymooners
㉑ Long Island Report

11:40
Ⓗ Not *Necessarily* the News

12 MIDNIGHT
⑦ Headline Chasers
⑨ Hawaii Five-O
⑪ Comedy Break

12:10
Ⓗ Buddy Hackett: Live & Uncensored

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood
⑪ Star Trek
Ⓦ **Movie:** Thief of Hearts

12:40
② **Movie:** Mission to Glory (1979). Richard Egan, Ricardo Montalban.

12:45
Ⓝ **Movie:** The Ladykillers

1:00
⑤ Get Smart
⑦ **Movie:** Jesse James (1939). Tyrone Power, Henry Fonda. Picturesque misguided youth.
⑨ Joe Franklin
Ⓢ **Movie:** Escape 2000

1:10
Ⓗ Inside the NFL

1:30
④ ⑪ News
⑤ I Love Lucy

2:00
② News
④ Price Is Right
⑤ **Movie:** The Assassination Bureau (1969). Oliver Reed, Diana Rigg, Curt Jurgens.
⑨ **Movie:** The Hunchback of Notre Dame (1939). Charles Laughton, Maureen O’Hara. A bell-ringer.
⑪ Lifestyles of the Rich and Famous

2:10
Ⓗ **Movie:** Fanny and Alexander

2:15
Ⓦ **Movie:** Can She Bake a Cherry Pie?

2:20
Ⓢ **Movie:** Wavelength

2:30
④ Ben Casey

3:00
⑪ Space: 1999

3:30
④ Ben Casey

3:45
Ⓦ **Movie:** Richard Pryor—Live in Concert

3:50
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

4:00
⑨ Joe Franklin
⑪ Space: 1999

4:19
⑤ Get Smart

4:30
④ Here’s Lucy
Ⓢ Jack Frost

5:00
④ Here’s Lucy
⑨ News
⑪ F Troop

5:25
Ⓗ Remember When: Way Out West—The Story of the American Cowboy

5:30
④ Here’s Lucy
⑦ Morning Stretch
⑪ News
Ⓢ The Displaced Person

FRI., NOV. 15

6:00
② ④ ⑦ News
⑤ Diff’rent Strokes
⑨ Hart to Hart
⑪ Gimme a Break
⑬ New Jersey Network News
㉑ How to Play the Piano Despite Years of Lessons
Ⓗ Fraggle Rock (cc)

6:30
⑤ Too Close for Comfort
⑪ Benson
⑬ Nightly Business Report
㉑ Rockschool
Ⓗ **Movie:** Bugs Bunny’s 3rd Movie: 1001 Rabbit Tales
Ⓢ **Movie:** The Badlanders

7:00
② ④ ⑦ News
⑤ Three’s Company
⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Capitol Journal
㉑ Nightly Business Report
Ⓦ **Movie:** Terror in the Aisles

7:30
② Wheel of Fortune
④ New Newlywed Gam
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② Twilight Zone
④ Knight Rider
⑤ P.M. Magazine
⑦ Webster (cc)
⑨ News
⑪ **Movie:** Thou Shalt Not Kill (1979). Lee Grant, Robert Culp. T
goes Old Testament.
㉑ ㉛ Washington Wee
in Review
Ⓗ **Movie:** Coal Miner
Daughter (cc)
Ⓝ **Movie:** Kings of th
Road
Ⓢ **Movie:** City Heat (

8:30
⑤ All in the Family
⑦ Mr. Belvedere (cc)
⑨ Family Feud
⑬ ㉛ Wall Street Wee
㉑ The Moviemakers:
The Films of Frank C

9:00
② Dallas
④ Misfits of Science
⑤ Merv Griffin
⑦ Diff’rent Strokes (c
⑨ **Movie:** After the
(1966). Peter Sellers, Victor Mature. Heist disguised as making o
film.
⑬ Great Performanc
“Master Harold” . . . a
the boys
㉑ **Movie:** Shock (19
Vincent Price, Lynn
㉛ Masterpiece Thea
The Last Place on Ea
Ⓦ **Movie:** The Evil
Men Do

9:30
⑦ Benson

10:00
② Falcon Crest
④ Miami Vice
⑤ ⑪ News
⑦ Our Family Hon
㉛ State of the Arts
Ⓢ **Movie:** Crimes o
Passion (cc)

10:15
🅗 **Movie:** Not for Publication

10:30
⓭ Salestalk
㉑ About Tap
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ Sneak Previews
㉑ Doctor Who
㉛ Switch On Japan
🅝 **Movie:** Heartbreakers
🅦 **Movie:** Letters of Love

11:30
❷ **Movie:** Murder in Coweta County (1983). Johnny Cash, Andy Griffith.
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ TV 2000
⓫ The Honeymooners
⓭ **Movie:** The Scoundrel (1935). Noël Coward, Julie Haydon, Alexander Woollcott. Big-shot NYC publisher plays ditor with lesser souls.
㉑ Long Island Report

1:45
1st & Ten
Movie: The Blues rothers

2 MIDNIGHT
Headline Chasers
Comedy Break

2:15
Movie: Sudden Impact c)

2:30
Friday Night Videos
Comedy Tonight
New York Hot Tracks
Best of Saturday Night ve
Star Trek
Movie: Tokyo-Ga
Movie: Aphrodite

0
Star Search '85
Joe Franklin

0
News

2
Movie: Goodbye lumbus (1969). hard Benjamin, Ali cGraw, Jack Klugman. iric look at new money h old ways, from lip Roth's novel.

ews
ovie: The Chairman 59). Gregory Peck, e Heywood.
ye on Hollywood
ovie: Captain From ile (1947). Tyrone er, Jean Peters.
olid Gold
ovie: Spaceraiders
ovie: Final Exam

ovie: Curtains

rice Is Right
ovie: Willard
1). Bruce Davison, Lanchester, Ernest nine. A boy and his

3:00
❹ Music City USA
⓫ Ethiopia: The Nightmare Continues

3:30
❹ Hit City
🅢 **Movie:** Skokie
🅦 **Movie:** Halloween

3:50
🅗 **Movie:** Alphabet City

3:54
❷ Newsmakers

4:00
❹ Ben Casey
⓫ Space: 1999

4:01
❺ Get Smart

4:24
❷ **Movie:** Nero Wolfe (1977). Thayer David, Anne Baxter.

5:00
❹ Ben Casey
❾ News
⓫ U.S. Farm Report

5:20
🅗 **Movie:** Not for Publication (cc)

5:30
⓫ News

5:45
🅢 **Movie:** Tubby the Tuba

MON., NOV. 18

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Woodwright's Shop
🅢 Jack Frost

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ This Old House (cc)

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ The Moviemakers: George Stevens: The Man and His Movies
㉑ Nightly Business Report
🅢 Faerie Tale Theatre: Pinocchio (cc)
🅦 **Movie:** Thief of Hearts

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅗 Fraggle Rock (cc)

8:00
❷ Scarecrow and Mrs. King
❹ **Special:** "Mickey and the Beanstalk," "Working for Peanuts," and "Dumbo"
❺ P.M. Magazine
❼ Hardcastle and McCormick (cc)
❾ News
⓫ **Movie:** Ten to Midnight (1983). Charles Bronson, Lisa Eilbacher.
㉑ Zoo 2000
㉛ Beats of the Heart
🅗 **Movie:** Phar Lap (cc)
🅝 **Movie:** Kind Hearts and Coronets
🅢 Robin Hood: The Swords of Wayland

8:30
❺ All in the Family
❾ Family Feud
⓭ Adam Smith's Money World
㉑ Profiles of Nature

9:00
❷ Kane and Abel. See 11/17, 8 p.m. (Part 2.)
❺ Merv Griffin
❼ **Pro Football:** Giants vs. Washington Redskins (cc)
❾ **Movie:** Contract on Cherry Street (1977). Frank Sinatra, Verna Bloom.
⓭ War: The Knife Edge of Deterrence (cc)
㉑ Nature (cc)
㉛ Playing Shakespeare
🅦 **Movie:** Bolero (1984)

9:40
🅢 Celebrity Lifestyles

10:00
❹ TV's Bloopers and Practical Jokes
❺ ⓫ News
⓭ River Journeys: The Congo With Michael Wood
㉑ Vietnam: A Television History—Cambodia and Laos
㉛ Mini Playhouse
🅗 **Movie:** The Little Drummer Girl (cc)
🅝 **Movie:** Paris, Texas
🅢 **Movie:** Crimes of Passion (cc)

10:30
㉛ Doctor Who

11:00
❷ ❹ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ Mystery!: Death of an Expert Witness
㉑ Doctor Who
㉛ Switch On Japan
🅦 **Movie:** Working It Out

11:30
❷ Remington Steele
❹ Best of Carson
❺ Dynasty
❾ Hawaii Five-O
⓫ The Honeymooners
㉑ Long Island Report

11:45
🅢 **Movie:** Footloose (cc)

12 MIDNIGHT
❼ News
⓫ Comedy Break
⓭ Berlin Alexanderplatz: Punishment Will Come. A nightly reprise of the series, through 12/1.

12:15
🅗 **Movie:** Silkwood (cc)

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Nightline
❾ Best of Saturday Night Live
⓫ Star Trek
🅝 **Movie:** First Name: Carmen
🅦 **Movie:** The Razor's Edge (1984)

12:40
❷ **Movie:** The Gift of Life (1982). Susan Dey, Paul Le Mat.

1:00
❺ **Special:** No Down-Payment Formula
❼ Headline Chasers
❾ Joe Franklin

1:30
❹ ⓫ News
❼ **Movie:** The Great Sioux Uprising (1953). Jeff Chandler, Faith Domergue.

1:35
🅢 **Movie:** Oh, God! You Devil (cc)

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Ma and Pa Kettle (1949). Marjorie Main, Percy Kilbride.
❾ **Movie:** In Name Only (1939). Cary Grant, Carole Lombard, Kay Francis. Married Grant loves Lombard, not wife.
⓫ **Movie:** Our Little Girl (1935). Shirley Temple, Joel McCrea.

2:30
❹ Ben Casey
🅗 **Movie:** Hot Dog . . . The Movie

2:45
🅦 **Movie:** Missing in Action

3:15
🅢 **Movie:** Incubus

3:30
❹ Ben Casey
⓫ F Troop

3:35
❺ Get Smart

4:00
❾ Joe Franklin
⓫ Space: 1999

4:10
🅗 **Movie:** Deadly Force

4:30
❹ Here's Lucy

4:50
🅢 Jack Frost

5:00
❹ Here's Lucy
❾ News
⓫ F Troop

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

TUE., NOV. 19

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Yan Can Cook
🅗 **Movie:** Casey's Shadow
🅢 **Movie:** These Three

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Kathy's Kitchen

7:00
❷ ❹ ❼ News
❺ Three's Company

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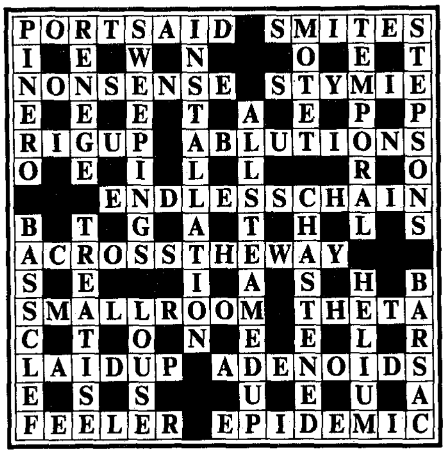

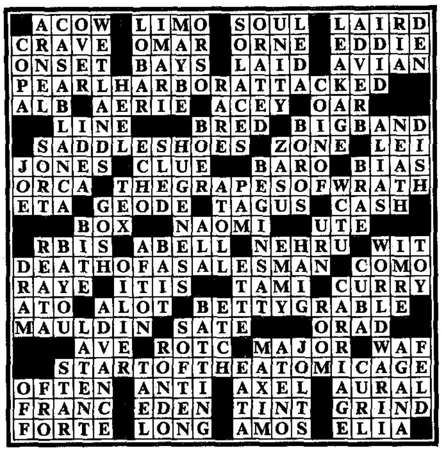

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TELEVISION

⑨ $100,000 Pyramid
⑪ The Jeffersons
⑬ Profiles of Nature
㉑ Nightly Business Report
Ⓦ **Movie:** Heat and Dust

7:30
② Wheel of Fortune
④ New Newlywed Game
⑤ M*A*S*H
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② **Special:** We Are the World—A Year of Living
④ A-Team
⑤ P.M. Magazine
⑦ Who's the Boss? (cc)
⑨ News
⑪ **Movie:** Gator (1976). Burt Reynolds, Jack Weston.
㉑ The Pallisers
㉛ Mystery!: Death of an Expert Witness
Ⓗ **Movie:** Eddie and the Cruisers
Ⓝ **Movie:** The Ladykillers
Ⓢ **Movie:** Garbo Talks

8:30
⑤ All in the Family
⑦ Growing Pains (cc)
⑨ Family Feud
⑬ Innovation

9:00
② Kane and Abel. See 11/17, 8 p.m. (Part 3.)
④ Riptide
⑤ Merv Griffin
⑦ Moonlighting (cc)
⑨ **Movie:** Stiletto (1969). Alex Cord, Britt Ekland. Hit man finds that he can't have it all.
⑬ Nova (cc)
㉑ Masterpiece Theatre: The Last Place on Earth (cc)
㉛ Nonfiction Television. See 11/13, 9 p.m.

9:30
Ⓦ The Last Days of Marilyn Monroe

10:00
④ Remington Steele
⑤ ⑪ News
⑦ Spenser: For Hire (cc)
⑬ The Brain: The Two Brains. A study of the cerebral cortex, where thought, language, and planning occur; the difference between male and female brains is also examined.
㉑ Poldark
Ⓗ 1st & Ten
Ⓝ **Movie:** I Married a Shadow
Ⓢ **Movie:** Tender Is the Night (1985) (Part 4)

10:30
㉛ Doctor Who
Ⓗ **Movie:** The Deep

11:00
② ④ ⑦ News
⑤ Taxi
⑨ Bizarre
⑪ Carson's Comedy Classics
⑬ Intercom
㉑ Doctor Who
㉛ Switch On Japan
Ⓢ **Movie:** Silkwood (cc)
Ⓦ **Movie:** Glitter

11:30
② Simon & Simon
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ Hawaii Five-O
⑪ The Honeymooners
㉑ Long Island Report

12 MIDNIGHT
⑦ Headline Chasers
⑪ Comedy Break
⑬ Berlin Alexanderplatz: How Can We Live If We Don't Want to Die
Ⓝ **Movie:** Kings of the Road

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood
⑨ Best of Saturday Night Live
⑪ Star Trek
Ⓦ Tina Turner in Concert: Private Dancer

12:35
Ⓗ **Movie:** Give My Regards to Broad Street (cc)

12:40
② Cool Million

1:00
⑤ **Special:** No Down-Payment Formula
⑦ **Movie:** The Royal African Rifles (1954). Louis Hayward, Michael Pate, Veronica Hurst.
⑨ Joe Franklin

1:15
Ⓢ **Movie:** Sudden Impact (cc)

1:30
④ ⑪ News
Ⓦ **Movie:** The Perils of Gwendoline

2:00
② News
④ Price Is Right
⑤ **Movie:** Up the Down Staircase (1967). Sandy Dennis, Eileen Heckart.
⑨ **Movie:** The Bachelor and the Bobby Soxer (1947). Cary Grant, Myrna Loy, Shirley Temple. Cary sentenced to college.
⑪ **Movie:** Stowaway (1936). Shirley Temple, Robert Young.

2:30
④ Ben Casey
Ⓗ **Movie:** Fort Apache, the Bronx

3:00
Ⓦ **Movie:** The Lonely Guy

3:15
Ⓢ **Movie:** Escape 2000

3:30
④ Ben Casey

4:00
⑨ Joe Franklin
⑪ Space: 1999

4:30
④ Here's Lucy

4:33
⑤ Get Smart

4:40
Ⓗ **Movie:** Not for Publication

5:00
④ Here's Lucy
⑨ News
⑪ F Troop
Ⓢ **Movie:** These Three

5:30
④ Here's Lucy
⑦ Morning Stretch
⑪ News

Weekend, November 16–17

SAT., NOV. 16

6:00
④ Carrascolendas
⑤ Young Edition
⑨ **Special:** Our Worst Fears: The AIDS Epidemic
⑪ It's Your Business

6:30
② Patchwork Family
④ Sonrisas
⑤ World Tomorrow
⑦ Hee Haw
⑪ Josie and the Pussycats

7:00
④ Robotech
⑤ Terrahawks
⑦ Davey and Goliath
⑪ Tom and Jerry
Ⓗ Life on Earth: Theme and Variations

7:30
② Kidsworld
④ Cliffwood Avenue Kids
⑤ Woody Woodpecker
⑦ Kids, Incorporated
⑨ David Toma
⑪ Voltron
Ⓢ Robin Hood: Alan-a-Dale

8:00
② Berenstain Bears
④ Snorks
⑤ Wonderama
⑦ Bugs Bunny/Looney Tunes Comedy Hour
⑨ Face-off
⑪ Thunderbirds: 2086
⑬ Adam Smith's Money World
Ⓗ **Movie:** Reunion at Fairborough (cc)

8:30
② The Wuzzles
④ Gummi Bears
⑤ The Flintstones
⑨ Hispanic Horizons
⑪ Superfriends
⑬ Wall Street Week
Ⓢ **Movie:** The Strip

9:00
② Jim Henson's Muppet Babies
④ Smurfs
⑤ Dukes of Hazzard
⑦ Ewoks/Droids Adventure Hour
⑨ Millionaire Maker
⑪ The Munsters
⑬ McLaughlin Group
Ⓦ **Movie:** The Phantom Treehouse

9:30
② Dungeons and Dragons
⑪ Puttin' on the Hits
⑬ Washington Week in Review
㉛ On Our Own

10:00
② Hulk Hogan's Rock 'n' Wrestling!
⑤ Bionic Woman
⑦ Super Powers Team: Galactic Guardians
⑨ B.J. and the Bear
⑪ Wrestling
⑬ The Constitution: That Delicate Balance—The Sovereign Self: Right *to Die* (cc)
㉛ Body Electric
Ⓗ Inside the NFL
Ⓢ **Movie:** Three Little Words

10:30
④ Punky Brewster
⑦ 13 Ghosts of Scooby Doo
㉛ Owl/TV

11:00
② Storybreak
④ Alvin and the Chipmunks
⑤ **Movie:** Rodeo Girl (1980). Katharine Ross, Bo Hopkins, Candy Clark.
⑦ Scooby's Mystery Funhouse
⑨ Wrestling
⑪ Soul Train
⑬ Tony Brown's Journal
㉛ Secret City
Ⓗ **Movie:** The Philadelphia Experiment (cc)
Ⓦ **Movie:** Our Very Own

11:30
② Dungeons & Dragons
④ Kidd Video
⑦ The Littles
⑬ Open Mind
㉛ Rockschool

12 NOON
② Land of the Lost
④ Mr. T
⑦ Weekend Specials (cc)
⑨ Voyagers
⑪ **College Football:** Boston College vs. Syracuse
⑬ Vietnam: A Televisio History—Homefront USA (cc)
㉑ Gourmet Cooking
㉛ Video Music Box (Part 1)
Ⓢ **Movie:** Garbo Talks

12:30
② Charlie Brown and Snoopy Show
④ Spiderman and His Amazing Friends
⑦ American Bandstand
㉑ This Old House (cc)

1:00
② Get Along Gang
④ Ben Casey
⑤ **Movie:** Tales of Terror (1962). Vincent Price, Peter Lorre, Basi Rathbone. Lorre walls his adulterous wife.
⑨ **Movie:** Murder by Natural Causes (1979) Hal Holbrook, Kathari Ross. Wife of mind reader tries to murder mentally
⑬ **College Football:** University of Pennsylvania vs. Harv
㉑ Kathy's Kitchen
㉛ Video Music Box (Part 2)
Ⓗ Video Jukebox
Ⓦ **Movie:** Kidco

1:30
② Pole Position

❼ New York Hot Tracks
㉑ Square Foot Gardening
Ⓗ **Movie:** In Love With an Older Woman

2:00
❷ Public Hearing
❹ **Bowling:** PBA Fall Tour
㉑ Motorweek
Ⓢ A Study in Scarlet

2:30
❷ **College Football:** Iowa vs. Purdue
❼ Race for #1
㉑ Wildlife Woodcarvers

3:00
❺ **Movie:** The Horizontal Lieutenant (1962). Jim Hutton, Paula Prentiss.
❼ **College Football:** Notre Dame vs. Penn State or Auburn vs. Georgia
❾ **Movie:** Hawk the Slayer (1980). Jack Palance, John Terry.
㉑ Magic of Watercolors
Ⓢ **Movie:** Iceman
Ⓦ **Movie:** To Be or Not to Be (1983)

3:30
❹ **Golf:** Kapalua International
⓫ Barney Miller
㉑ Motorweek
Ⓗ **Movie:** Two of a Kind

:00
Dance Fever
War: A Commentary
y Gwynne Dyer
House for All Seasons
cc)

:30
Puttin' on the Hits
Rockschool

:00
Mission: Impossible
Greatest American
ero
Fame
Nova (cc)
German Professional
ccer
Video Music Box
art 3)
Life on Earth: Theme
d Variations
Movie: Raiders of the
st Ark (cc)
Movie: Give My
gards to Broad Street

0
Super Chargers

0
Channel 2 the People
News
What's Happening
Wrestling
Dempsey &
kepeace
Nature (cc)
The Brain: Stress and
otion (cc)
Murray and Arlene
ovie: City Heat (cc)

News
mall Wonder
ye on Dance

❾ News
rime of Your Life
oo Close for
fort
he Jeffersons
wl/TV
all Street Week
ambridge Forum
nts: Preventing
ear War

Ⓢ Robin Hood: Alan-a-Dale
Ⓦ **Movie:** Country

7:30
❷ Wheel of Fortune
❹ Fight Back
❺ Archie Bunker's Place
❼ Weekend Style
❾ In Search Of
⓫ At the Movies
⓭ Wild America (cc)
㉑ Inside Albany
㉛ McLaughlin Group

8:00
❷ Airwolf
❹ Gimme a Break
❺ **Movie:** High Sierra (1941). Ida Lupino, Humphrey Bogart, Arthur Kennedy. Mad Dog Earle, on the lam, befriends sweet thing.
❼ Hollywood Beat (cc)
❾ **Hockey:** Rangers vs. Montreal Canadiens
⓫ Solid Gold
⓭ Nature of Things
㉑ Great Performances: Brideshead Revisited (cc)
㉛ Mini Playhouse
Ⓗ **Movie:** Supergirl (cc)
Ⓝ **Movie:** Secret Honor
Ⓢ **Movie:** Tender Is the Night (1985) (Part 4)

8:30
❹ Facts of Life
㉛ Looking East

9:00
❷ **Movie:** Rocky III (1982). Sylvestor Stallone, Talia Shire. Muscle head has former nemesis Apollo Creed in his corner.
❹ Golden Girls
❼ Lady Blue (cc)
⓫ Star Games
⓭ Mystery!: Death of an Expert Witness (cc)
㉑ The Unknown Soldier
㉛ Hello Jerusalem
Ⓢ **Movie:** Trading Places (cc)
Ⓦ **Movie:** Silkwood

9:30
❹ 227

10:00
❹ Hunter
❺ ⓫ News
❼ Love Boat (cc)
⓭ Film on Film: Keaton: The Great Stone Face
㉑ Old Enough to Do Time (cc)
㉛ Playing Shakespeare
Ⓗ Rich Little & a Night of 42 Stars
Ⓝ **Movie:** A Nos Amours

10:30
❺ Black News
⓫ FTV

11:00
❷ ❹ ❼ News
❺ **Movie:** The Taking of Pelham One Two Three (1974). Walter Matthau, Robert Shaw, Martin Balsam. Subway and passengers held for ransom by Shaw.
❾ Wrestling
⓫ Tales From the Darkside
⓭ **Movie:** The Human Comedy (1943). Mickey Rooney, Frank Morgan, Donna Reed. William Saroyan faithfully brought to screen.
Ⓗ **Movie:** The Philadelphia Experiment (cc)
Ⓢ Best of Bizarre 76 (cc)

11:15
Ⓦ **Movie:** An Unnatural Act

11:30
❹ Saturday Night Live
❼ News (cc)
⓫ **Movie:** Sherlock Holmes in New York (1976). Roger Moore, Patrick Macnee, John Huston, Charlotte Rampling. Moriarty threatens gold supply and the detective's girlfriend.
Ⓢ **Movie:** Lady Chatterley's Lover

11:45
❷ **Movie:** A Touch of Class (1973). Glenda Jackson, George Segal, Paul Sorvino. Nice idea: Tawdry extramarital fling turns into the real thing.
❼ Dick Clark's Nitetime

12 MIDNIGHT
❾ Racing
Ⓝ **Movie:** The Devil and Daniel Webster

12:30
❾ **Movie:** Something Evil (1971). Sandy Dennis, Ralph Bellamy. Early Steven Spielberg effort.

12:45
❼ **Movie:** High Plains Drifter (1973). Clint Eastwood, Marianna Hill. Mystical variant on stranger-cleaning-up-lawless-town bit; resembles his *Pale Rider.*
Ⓗ The Hitchhiker
Ⓦ **Movie:** Heartbreakers

1:00
❹ Joe Forrester

1:05
❺ **Movie:** The Seventh Dawn (1964). William Holden, Capucine, Susannah York.

1:15
Ⓗ **Movie:** The Hollywood Knights
Ⓢ **Movie:** Garbo Talks

1:30
⓫ News

2:00
❹ Ben Casey
❾ **Movie:** A Bell for Adano (1945). John Hodiak, Gene Tierney, William Bendix.
⓫ At the Movies

2:02
❷ America This Week

2:30
⓫ **Movie:** Husbands (1970). Ben Gazzara, John Cassavetes, Peter Falk. Three buddies go to Europe after friend dies.

2:35
❼ **Movie:** Silver City (1951). Edmond O'Brien, Yvonne De Carlo, Barry Fitzgerald.

2:50
Ⓗ **Movie:** Warrior of the Lost World

3:00
❹ **Movie:** Angel on My Shoulder (1946). Paul Muni, Claude Rains, Anne Baxter.
Ⓢ **Movie:** Iceman

3:02
❷ **Movie:** The Front Page (1974). Jack Lemmon, Walter Matthau, Susan Sarandon. Third edition.

4:00
❾ **Movie:** Gildersleeve's Ghost (1944). Harold Peary, Marion Martin.
Ⓦ **Movie:** Mortuary

4:20
Ⓗ **Movie:** Supergirl (cc)

4:45
Ⓢ **Movie:** Tender Is the Night (1985) (Part 3)

5:00
❾ News
⓫ F Troop

5:08
❷ **Movie:** Seek and Destroy (1970). Leif Erickson, Tom Bosley.

5:30
❾ Millionaire Maker
⓫ News

5:45
Ⓢ A Study in Scarlet

SUN., NOV. 17

6:00
❹ Agriculture USA
❺ Black News
❾ In Depth
⓫ Insight

6:30
❷ Kidsworld
❹ Joy of Gardening
❺ Young Edition
❼ ⓫ Christopher Close-up
❾ New Jersey People
Ⓗ **Movie:** Garbo Talks (cc)

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Journey to Adventure
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Tom and Jerry
Ⓢ **Movie:** The Golden Seal

7:30
❷ Channel 2 the People
❹ Robotech
❼ This Is the Life
❾ Hispanic Horizons
⓫ Battle of the Planets
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❹ Funtastic World of Hanna-Barbera
❺ Jimmy Swaggart
❼ Insight
❾ It Is Written
⓫ Return to the Planet of the Apes

8:30
❷ For Our Times
❼ World of Photography
❾ Day of Discovery
⓫ Voltron
⓭ Mister Rogers' Neighborhood
Ⓗ Fraggle Rock (cc)

9:00
❷ Sunday Morning
❺ He-Man and the Masters of the Universe
❼ Tiempo
❾ Oral Roberts
⓫ Josie and the Pussycats
⓭ Sesame Street (cc)
Ⓗ **Movie:** To Be or Not to Be (1983)

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TELEVISION

Ⓢ Faerie Tale Theatre: Thumbelina (cc)
Ⓦ **Movie:** Royal Wedding

9:30
④ Positively Black
⑤ Plastic Man
⑦ News Conference
⑨ Point of View
⑪ Thunderbirds: 2086

10:00
④ Essence
⑤ Woody Woodpecker & Bugs Bunny
⑦ America's Top Ten
⑨ Sunday Mass
⑪ Super Sunday
⑬ Reading Rainbow
Ⓢ **Movie:** Coal Miner's Daughter

10:30
② Face the Nation
④ Visiones
⑦ Entertainment This Week
⑨ Meet the Mayors
⑪ Three Stooges
⑬ Family Classics
Ⓦ **Movie:** On the Town

11:00
② Wall Street Journal Report
④ Meet the Press
⑤ **Movie:** Tarzan's Greatest Adventure (1959). Gordon Scott, Anthony Quayle.
⑨ David Toma
⑪ FTV
⑬ Wonderworks
Ⓗ **Movie:** Dune (cc)

11:30
② Newsmakers
⑦ This Week With David Brinkley
⑨ World Tomorrow
⑪ **Movie:** Abbott and Costello in the Navy (1941). Bud Abbott, Lou Costello.
㉑ Wall Street Week

12 NOON
② NFL Week in Review
④ News 4orum
⑨ Dr. Schuller
⑬ Inside Albany
㉑ Tony Brown's Journal

12:05
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

12:30
② NFL Today
④ NFL '85
⑦ Sportsbeat
⑬ Firing Line
㉑ **Movie:** The Memphis Belle (1940)
Ⓦ **Movie:** Sheena

1:00
② **Pro Football:** Tampa Bay Buccaneers vs. Jets
④ Religious Program: Chagall's Journey
⑤ **Movie:** Dallas Cowboys Cheerleaders II (1980). John Davidson, Laraine Stephens.
⑦ Like It Is
⑨ **Movie:** Grand Prix (1966). James Garner, Eva Marie Saint, Yves Montand. Soap-opera plot, but nice racing sequences.
⑪ **Movie:** High-Ballin' (1978). Peter Fonda, Jerry Reed.
Ⓢ **Movie:** Trial

1:30
⑬ Great Peformances. See 11/14, 8 p.m.
Ⓗ Not *Necessarily* the News

2:00
④ **Movie:** Made for Each Other (1939). Carole Lombard, James Stewart.
⑦ Ebony/Jet Showcase
㉑ Miss Teen of America 1985
Ⓗ **Movie:** Mae West (cc)

2:30
⑦ Greatest Sports Legends—Sid Gillman
Ⓦ **Movie:** Dune

3:00
⑤ **Movie:** In the Custody of Strangers (1982). Martin Sheen, Jane Alexander, Emilio Estevez. Kid sent to the slammer with hardened felons.
⑦ **Movie:** The Geisha Boy (1958). Jerry Lewis, Suzanne Pleshette. Frank Tashlin directed.
⑪ **Movie:** Forced Vengeance (1982). Chuck Norris, Mary Louise Weller.
Ⓢ **Movie:** Dune (cc)

3:30
④ Turkey Caper
⑬ Great Performances. See 11/15, 9 p.m.
㉑ Matilda Cuomo's Guide to the Governor's Mansion

4:00
② NFL Post-Game Show
④ **Pro Football:** Cincinnati Bengals vs. Los Angeles Raiders
㉑ Nature of Things
㉛ World Chronicle
Ⓗ **Movie:** Hot Stuff

4:30
② **Movie:** Maneater (1973). Ben Gazzara, Sheree North.
㉛ Big Red Football

5:00
⑤ Kojak
⑦ Hollywood Close-up
⑨ Black Sheep Squadron
⑪ Fame
⑬ The Brain: Learning and Memory (cc)
㉑ Undersea World of Jacques Cousteau
㉛ U.S. Nippon News and Business
Ⓦ **Movie:** Arabian Adventure

5:30
⑦ It's a Living
Ⓗ Fraggle Rock (cc)

6:00
② ⑦ News
⑤ **Movie:** The Laughing Policeman (1973). Walter Matthau, Bruce Dern, Lou Gossett.
⑨ Police Story
⑪ **Movie:** The Exorcist (1973). Ellen Burstyn, Max von Sydow, Linda Blair. Bad breath and bad vibes.
⑬ Rockschool
㉑ McLaughlin Group
㉛ Sunday Theater
Ⓗ **Movie:** Garbo Talks (cc)
Ⓢ **Movie:** The Golden Seal

6:30
② ⑦ News
⑬ The Tripods
㉑ Adam Smith's Money World

7:00
② 60 Minutes
④ Punky Brewster
⑦ Ripley's Believe It or Not!
⑨ Street Hawk
⑬ Wonderworks (cc)
㉑ Inside Albany
Ⓦ **Movie:** All of Me

7:30
④ Silver Spoons
㉑ Innovation

8:00
② Kane and Abel. Two business tycoons butt heads. With Peter Strauss, Sam Neill, Ron Silver. (Part 1.)
④ Amazing Stories
⑤ Star Search '85
⑦ MacGyver (cc)
⑨ **Special:** The Cathedral Symphony of Newark Special
⑬ Nature (cc)
㉑ Mystery!: Death of an Expert Witness (cc)
㉛ Oregon With Love
Ⓗ **Movie:** Places in the Heart (cc)
Ⓝ **Movie:** La Traviata
Ⓢ **Movie:** Coal Miner's Daughter

8:30
④ Alfred Hitchcock Presents
⑪ Lifestyles of the Rich and Famous
Ⓦ **Movie:** The Blues Brothers

8:45
㉛ City Comment

9:00
④ **Movie:** Hostage Flight. Ned Beatty, Dee Wallace Stone. Vigilante justice aboard a passenger jet. (cc)
⑤ Merv Griffin
⑦ **Movie:** The Execution of Raymond Graham. Jeff Fahey, Philip Sterling.
⑬ Masterpiece Theatre: The Last Place on Earth (cc)
㉑ **Movie:** Every Night at Eight (1935). George Raft, Alice Faye.
㉛ The Prisoner

9:30
⑪ Barney Miller

10:00
⑤ ⑪ News
⑨ Straight Talk
⑬ The Bounder
㉛ Window on World Television
Ⓗ **Movie:** Dune (cc)
Ⓝ **Movie:** The Family Game

10:05
Ⓢ Brothers (cc)

10:30
⑤ Sports Extra
⑪ From the Editor's Desk
⑬ SCTV
㉑ Ask Congress
Ⓢ Washingtoon

11:00
② ④ ⑦ News
⑤ Taxi
⑨ World Tomorrow
⑪ Odd Couple
⑬ Berlin Alexanderplatz: The Viper in the Soul of the Serpent
Ⓢ The Honeymooners . . . The Lost Episodes (cc)
Ⓦ **Movie:** Splatter University

11:15
② News

11:30
⑤ Blue Knight
⑦ News (cc)
⑨ Millionaire Maker
⑪ The Honeymooners

11:45
② Sports Update
④ Strictly Business
⑦ Sports Special
Ⓢ **Movie:** Videodrome

12 MIDNIGHT
② Barnaby Jones
④ George Michael's Sports Machine
⑦ **Movie:** SSSSSSS (1973). Strother Martin, Dirk Benedict. Man transformed into cobra—slick!
⑨ Jimmy Swaggart
⑪ Star Trek
Ⓝ **Movie:** Passport to Pimlico

12:20
Ⓗ **Movie:** The Osterman Weekend

12:30
④ **Movie:** They Made Me a Criminal (1939). John Garfield, Claude Rains. Directed by Busby Berkeley!
⑤ Naked City
Ⓦ **Movie:** Paris, Texas

1:00
② Barnaby Jones
⑨ **Movie:** The Naked and the Dead (1958). Aldo Ray, Cliff Robertson. Platoon manned by Hollywood ethnic gallery.
⑪ Tales From the Darkside

1:15
Ⓢ **Movie:** Hanna K.

1:30
⑤ David Susskind
⑪ News

1:50
⑦ **Movie:** Tentacles (1977). John Huston, Shelley Winters.

2:00
② News
⑪ Star Games

2:05
Ⓗ **Movie:** The Man Who Loved Women (1983)

2:30
④ Positively Black

3:00
④ First Estate: Religion in Review
⑪ Space: 1999

3:10
Ⓢ **Movie:** Dune (cc)

3:30
⑤ World Vision
⑨ **Movie:** Spy Squad (1962). Richard Miller Dick O'Neill.

4:00
⑪ Emergency!
Ⓗ **Movie:** To Be or N to Be (1983)

5:00
⑨ News
⑪ F Troop

5:30
⑦ Morning Stretch
⑪ News
Ⓢ A Thanksgiving Ta

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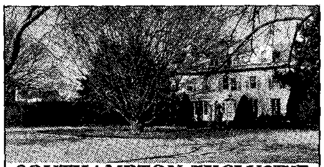

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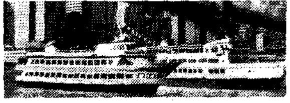

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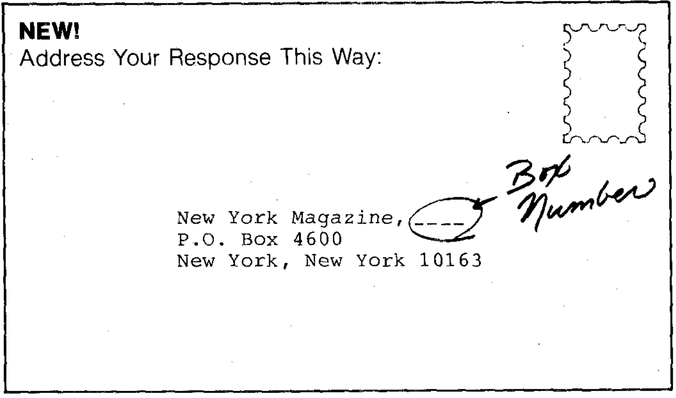
Strictly Personals is a weekly feature. New Rate: **$23.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. *Call 212-880-0732.* All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.



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Address Your Response This Way:

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STRICTLY PERSONALS

Trim, Attractive, 60's, Widow—Educated, traveled, secure, 5'6", with wit, warmth, charm, seeks cultured executive/professional gentleman to share city/country joys. Photo/phone. NYM S623.

Beautiful Brunette—Great figure, 38. Seeks very handsome male for love, fun, friendship, intimacy, and marriage. Photo a must. NYM G041.

Witty And Wise Westchester Man—Woman Inspirer. Wishes to win the heart of a tall, athletic, childless, 28-36 year old lady. NYM R502.

I Love My Dog—But men are nice too. Slim, attractive, NJ professional, 35. Enjoys suburbia and Schubert. Seeking literate man who is as comfortable in a pair of worn jeans as he is in a three-piece suit. NYM S641.

English Import (Male)—Fit, fun and not quite forty. Seeks down-to-earth female, 30-38, to share country weekends, music, Fawlty Towers, more. If hiking or cross-country skiing sound like fun, please send note/phone/photo. NYM A006.

Can't Dream Alone—Very eligible male looking for that very special lady, 25-32, to share dreams in a real serious relationship. Must be very attractive, good figure, warm and affectionate, smart and a good sense of humor. Sounds like me-a natural match. Note/phone/photo. NYM R544.

European Background—Well traveled, handsome, college educated, male, 24, 5'9", 142, with a fondness for USA, is seeking independent, attractive female. If you are that charming, spontaneous lady, 20-27, sharing similar interests: business, conversations, books, music, theater, outdoor activities and a lasting relationship, you should send letter and photo (100% discretion and reply guaranteed). NYM A014.

North NJ Salesman—Jewish, 34, very involved in business and travel. Result: reduction in social relationships. Current likes are fine dinners, fitness, and lazy Sundays. I'm looking for a non-smoking, fit woman, 25-35, who can share in these and show me more. Photo and phone with brief bio. NYM S786.

I Walk Into A Coffee Shop For A Meal—The menu says breakfast anytime. So I order two scrambled eggs during the Spanish Inquisition. I am a 33-year-old businessman, looking for a pretty, trim woman, 21-30, to share my travel-filled future. Phone and photo, please. NYM R742.

Westchester Professional—Late 30's, sensitive, sincere, nice-looking, enjoys tennis, jogging, country roads. Seeks very pretty, sensitive, sincere lady, for serious relationship. Photo, please. NYM R772.

Irish Beauty, 26—Great looking with brains and personality. Seeks a good-looking man, successful college graduate, 5'10"-6', 30-40, athletic, with a sense of humor. Mopes need not reply. A bio and recent photo a must. NYM R818.

39, 5'11"—Never before married, hard working physician, new to Orthodox Judaism. Orthodox synagogue member, Shabbos and sometimes weekday synagogue worshipper. I observe most holidays, Shabbos and Kasruth, but not 100 percent. Seeking a soft, attractive, accomplished, intelligent, Traditional or Orthodox woman, 27-30, over 5'3", who wants happiness and many children. NYM S766.

The Beauty Of Success—Beautiful women and successful men go together like sugar and spice. I'm a highly successful, bi-coastal publisher in a controversial field, 49 years old, recently divorced, with all the accoutrements of success: townhouse in the east 60's, limousine, fast-lane lifestyle. A beautiful and intelligent, high-fashion model, lovely actress, leggy stewardess, ballet dancer, age 21-32, would make a perfect partner. Must send photo. POB 432, Old Chelsea Station, NYC, 10011.

Handsome, Italian-American—Executive, 41, 6', slim, intelligent, elegant and very together. I seek my counterpart for: an exciting, romantic and sincere relationship. She should be slim, bright and beautiful, 26 to 39, without children and possess a true sense of honesty, class and wit. Photo and home phone. NYM R691.

Loner By Nature—Where is my brilliant, cynical, complex, sarcastic, 30's, Jewish male counterpart? NYM R744.

Moral Character—is something that is important to me. You should be a woman who has a strong self-image that you are proud of, coupled with the courage necessary to act in a manner that confirms and reflects the values you believe in. You are also, hopefully, very intelligent, athletic, robust, sensual, affectionate, tall, healthy and strikingly attractive in a wholesome way with a youthful outlook, desirous of a serious, long-term relationship. I am an Ivy educated (MBA) male real estate entrepreneur who tries not to take himself too seriously. I have my own real estate investment firm in NJ and teach real estate finance at a NYC graduate school. I participate vigorously in various athletic endeavors like skiing, tennis, etc. and am healthy, do not smoke or use recreational drugs, am 6'4", 200 lb., 41 years old, am legally divorced, and try to be a sensual, affectionate companion in keeping with my Italian heritage. I like to feel that I am attractive and have a light-hearted, youthful outlook. Please send bio, photo, and phone number. NYM S899.

Wanted—Elegant, successful man, 50's plus, with integrity, for seriousness with size 6, 5'7", vibrant, striking, 40's, widow, well-educated/traveled, loves arts/London. Photo/phone/bio. NYM R737.

Fairfield County—Ivy attorney/entrepreneur, 30's, smart, sensual, sensitive. Seeks intelligent, attractive, upbeat, sensual lady, under 30, who shares my interest in skiing, tennis, reading, loving, communicating and Victoria's Secret. Photo/note required for response. NYM R705.

What Really Matters!—Ested, actualized, firewalking, Scorpio, 5'8", blue-eyed man, looking for relationship of substance or not. Photo, appreciated. NYM R707.

Sparkling Lady—Warm, slim, fun, seeks confident Jewish male, 50's. NYM S855.

Dr. J., Gretzky, Gooden—Seeking an attractive, marriage-minded, non-smoking female sports lover who is very funny, lively and even silly sometimes. I'm a sports reporter, 29, 5'8", good-looking with a big heart and I'm a great hugger. Photo/phone. NYM R734.

Spirited, Romantic, Bright—Sincere, great-looking woman, 36, wants to get close to a man, 35-45, who knows how to laugh at life while seriously living it. Physically active, enjoys good friends, good times and a real relationship which may lead to marriage and kids. Photo/phone. NYM S862.

Boy Oh Boy—Smart, restless woman, great looks, tough job, high spirits, high standards looking for wonderful man. Don't smoke, be 35-42 and a contender. Write, send a photo, let's go. NYM R735.

Attractive, Tall, Professional Male—46, seeks romantic friendship in the style of Dr. Zhivago with sophisticated, pretty lady in her early 20's. Box 244, 1742 2nd Ave. NY, NY 10128.

Bright, Very Pretty Attorney—Late 20's, Jewish, never married, Ivy Grad, upper class background, successful, art connoisseur, sports lover, marriage-oriented, seeks compeer. Photo/note. NYM S905.

Tall, Sensitive, Handsome Man—Articulate, witty, 42, fit, professional, non-smoker, single parent, non-prince, looking for lovely, lively, loyal counterpart, 30-41. Note/phone/photo if possible. NYM S863.

5 To 15 Lbs Overweight—Hairy, nice-looking. If you are such a man, with intelligent urbanity, wit, depth, 36-46, and financially secure, I'd like to meet you. I am not overweight (or hairy). I am a very pretty, mid 30's, intelligent, genteel, Jewish, reflective, marriage-minded, professional woman. NYM S864.

Attractive, Down-To-Earth Woman—
Slim, 5'9", mid 30's, seeks thoughtful, en
ergetic, capable, psychologically aware
professional man, 30's-40's. My career i
in higher education. I also enjoy tenni
cycling, gardening, cooking, movies, mu
sic, painting, Americana. NYM R738.

Big Blue Eyes—Pretty, shapely woma
exec who almost has it all, seeks that or
special man. He is open, sincere, succes
ful, with a zest for life and a quick smil
Mid 30's-40's. If you're out there, plea
send note/phone. Photo, appreciate
NYM S865.

Upper Class Loving Jewish Widow
Beautiful in all respects, 38, cultur
with high moral standards, seeks m
riage-minded gentleman of high calib
Must be realistically good-looking, t
over 5'11", athletic, with outstand
financial status, 38-49, desiring to sh
finer things in life with financially sec
lady who is accustomed to the best. P
to/ phone/bio. NYM R739.

Marriage Of Convenience?—Maybe
Young, versatile, handsome, preppy
tor, seeks independent, elegant, classi
ly beautiful, affluent woman, 30 plu
share life's pleasures and obligations.
vorced/child ok. NYM S866.

Compatibility To Companionshi
only the beginning. Athletic, profes
al, 25, Jewish man seeking to enjoy
share. You too? NYM R745.

Appreciative, Successful Songwri
Attractive, Jewish male, 31, seeks b
attractive, petite, down-to-earth wo
26-34, to share a relationship tha
bring out the best in both of us.
R746.

San Francisco Lawyer—Never ma
36, a gentleman, ready to settle
city home, country home. Seek attr
Jewish female, 23-32, to share a
tremely active, warm, exciting life.
photo, bio and phone. NYM R747.

Tender, Slender, Sensuous—38, PhD, model looks. Seeks tall Waspy
panion to sail, ski, dance, travel th
life with. CT/NY. NYM R741.

STRICTLY PERSONALS

Easygoing, Shy, Sensitive—37, successful, independent, handsome, nice sense of humor and a good listener. Seeks intelligent, attractive, non-smoking woman, 27-40. Note/photo. NYM R740.

Dynamic, Jewish, Green-Eyed, Blond—Voted prettiest in graduating class. Wishes to meet sincere professional or businessman, widowed or divorced. NYM R748.

Embarrassing To Read This?—Placing it s. Divorced man, 54, business type A, ender to women, inventor, sailor, cook, vith qualities below. Seek caring, earthy, etite, non-smoking woman with own tyle, moxie, desire to excel. NYM R749.

ou Are A Female Model—20-30. I am a afe successful businessman, white and 0. Supportive of your unique lifestyle. riendship with marriage in mind. Luxu- y hi-rise, 15 minutes to NYC. Let's ex- hange pictures and phone so no disap- ointments. NYM S872.

pbeat Positive Thinking Widower—50, eeks similar lady not under thirty five, health club fanatics, no workaholic orld beaters. If you are gracious, pleas- nt, with solid values and substantive pri- ities, knowing me will be a plus in your e. Photo unnecessary. NYM S867.

ttractive Blonde—Varied interests and n-loving. Seeks widower, 50-60. Bio/ one. NYM R750.

gle, PhD, Male, 31—British educated, kistani, marriage-minded. NYM R751.

ndsome, Successful, Single Male— te 30's, exec, collects cars, likes music, vel, seeks very attractive, intelligent, y, sophisticated female, 35 or under. ne, photo, if possible. POB 136, Grac- Sq. Sta., NY, NY 10028

n, Attractive, Athletic—Male, 29, Jew- non-smoker, businessman. Seeking , attractive, athletic female, Jewish, 5, to enjoy fun-filled days and excit- evenings. Bio/photo/phone. NYM).

Pretty, Warm—Affectionate, LI, essful, professional, Jewish woman, 5'5", shapely, fun-loving, romantic, tive. Seeks special guy, 37-50, who is essful, playful, vulnerable, caring interested in a loving, lasting rela- hip. Phone/note/photo. NYM R755.

pean, Sophisticated—Feminine, , Jewish, late 40's, loves classical , theater, traveling, seeks marriage- ed, well-educated, communicative, nan with good sense of humor. /note/photo. NYM R756.

, Woody Allen, Asimov—Intimate brunch with the Times puzzle. witty, pretty lady. Note/photo. POB uth Orange, NJ 07079.

, Blond, Shapely—Very attractive, h caliber lady. Seeks tall, very mas- , financially and emotionally se- nan, 36-46. Photo. NYM H050.

, 30—6', dark, slender. Enjoys alks over fine food, foreign films, -roll, and the city at night. Wishes et intelligent, hip, attractive wo- 25-35 for serious relationship. hoto. NYM S888.

Fun And Friendship—Will you comply? I'm looking for a real special guy. I am a 31-year-old, very attractive, intelligent businesswoman. I am athletic, adventurous and love the outdoors. I believe romance begins with the sharing of common interests. If you agree, please write. NYM S881.

Sensuous, Smart, Pretty—Woman attorney, mellowed 60's liberal, seeks adult, straightforward, funny, warm and literate man, 45-55, to share feelings, thoughts, lives. Photo. NYM S883.

Make A Wish And I'll Come True—28, vivacious, petite, adorable, Jewish professional, seeking male counterpart, 26-35, for fun/romance. NYM S884.

Open Casting Call—For male lead role in the long-playing romantic comedy "Till Death Do Us Part". Starring opposite this very attractive, blue-eyed, shapely, 5'6" businesswoman, only Jewish men, 29-39, over 5'9", with good looks and sharp wit need apply. Photo, please. NYM S885.

Charming, Witty, Aristocratic—Anglo-Irish bachelor, 59, famous playwright/author would consider platonic marriage to a socially/aristocratically-inclined, mature, financially secure woman who would like to share her life in Manhattan in return for stimulation, companionship and devotion. NYM R757.

Warm, Intelligent, Sensitive—28, Christian lady with traditional values. Enjoys music, movies, psychology, long walks and quiet conversations. Seeks warm, sincere, 27-35, non-smoker for relationship based on friendship and trust. NYM S886.

Woman Of Distinction—Attractive, trim businesswoman with class, taste and brains, seeks a financially secure, single man, 38-55. Interests include the arts, travel,sports and gourmet cooking, and I want to share your world. My sense of humor will delight, my sensuality will excite. Send photo with reply. NYM S889.

European Born, Blonde, Feminine—Attractive, spiritual professional. Learned her lesson in life (some). Loves beauty in all forms. Seeks a man, 45 to 60, who knows what is important. Warm, intelligent, evolved. Cultured, successful, attractive. Bio, photo, phone. NYM R758.

Pretty Female Dentist—5'6", 31. Enjoys skiing, sailing and antiquing. I'd like to meet a sincere, confident, fun-loving, good-looking male, 30-36. Photo/note. NYM S890.

Very Pretty, Green-Eyed Female—28, 5'3", 105, auburn hair, who enjoys movies, food, amusement parks, and runs her own successful business, seeks attractive, successful, fun-loving male, who is intelligent (but not an intellectual) and is open to commitment with right person. Photo please. NYM S891.

Multimillionaire Gentleman, 31—Attractive, intelligent, 5'10", runs major enterprise in California expanding East, hoping to meet attractive, NYC lady. Photo/bio. NYM S892.

Partnership Desired—Seeking man of quality and character, tall, intellectually, emotionally and socially developed. By: beautiful, sensual, slim, dynamic woman, 38. Photo. NYM S903.

Cross-Country Skiing—Very attractive, delightful, professional (PhD) Jewish woman, 34, wants to share the joys of the trails this winter, plus other outdoor and cultural interests with affectionate, caring, non-smoking, professional Jewish man, 30-37, for lasting relationship. Letter/phone/photo, please. NYM R760.

Full Of Surprises—Easygoing, fun-loving female, 29, seeks easygoing, fun-loving male to share surprises. Note/photo/ phone. Thanks. NYM S893.

Waspy, Witty, Trial Lawyer—38, 6'3", 185, blue eyes, very handsome, romantic and athletic. Seeks slim woman, 28-38, with beauty of soul, mind and face who is self-confident, career involved, not obsessed, to share ballet, beach, tennis, travel, music and mirth. Photo/phone/bio. NYM S894.

Engagingly Conversational Man—Hi! What 20 movies, 3 colors, 6 composers and 6 magazines are your favorites? I am interested. Me? For starters, I am 37, sapient, aesthetic, resolute, gallant and of school-centered background. Let's find out what else we have in common. NYM S895.

Witty, Sensuous Male—33, seeks similar female. POB 538, NY NY 10024.

Empty Nester—Lovely, gracious, seeks successful, unencumbered 50's, male love bird, to fly South? Note/photo/phone appreciated. NYM S896.

Creative, Attractive, Athletic—Sincere NYC gal, 31, seeks fun, intelligent, sensitive Jewish guy. NYM S897.

Wanted: Male—Expert Skier. 45-55. Boots: 10 1/2-11. Vital. Funny. Affectionate. Please send photo and curriculum vitae. NYM H052.

Blond, Fair, Desirable—Divorced, 42, German-Jewish lady who is well-educated and well-bred hankers after a successful non-smoking Jewish man who is passionate about his life, world, and me. Bio/ phone, photo appreciated. NYM H053.

Beautiful Inside And Out—Bright, warm LI widow, seeks successful, tall, Jewish non-smoking, young 56-66. NYM S900.

Bright, Creative, Country Gal—30's, Jewish, pretty, seeks warm, bright, cultured, outdoorsy mate. NYM S901.

A Head-Turner—Lovely woman, 5'6", Jewish, seeks attractive, sincere man, 38-48, for laughter and sharing. NYM S902.

British, Jewish, Wealthy Widow—45, seeks wealthy, successful, Jewish gentleman, 46-54. Photo phone. NYM R761.

Stunning, Brunette Playwright—36, seeks a fabulous, professional man, 35-60. Photo/phone. NYM R762.

Attractive Redhead—With sparkle, warmth, and grace, slender professional woman. Seeks affluent, affable, Jewish man, under 50, active mentally and physically. NYM H054.

Anything That Comes Easy—Is not worth having and my quest for a real woman goes on. I'm a successful commercial artist, now 50, caring and sensitive. Looking for a beautiful, talented non-smoker. Independent, mid-30's, spiritually aware. Our combined strength will conquer all. Photo/phone. NYM S913.

Caring, Sensitive, Sincere—Male, 37, good-looking, professional with many interests, seeks warm, attractive, responsive female who is ready for a special relationship and romance. Will exchange photo/note. NYM S904.

Attractive, Professional Male—35, with sailboat in Annapolis, MD. Seeks slim, pretty, intelligent female to mid 30's to share sailing, music, outdoors, friendship, romance. Phone, photo, letter. NYM R764.

Gorgeous, Slim, Professional Female—5'8", 26, seeks handsome, well-built, successful, Jewish man, 25-33, with great sense of humor and everything to be conceited about but isn't. Photo a must for reply. NYM R763.

I Want It All—Don't you? Adorable, 34, Jewish female executive, sensitive, warm, caring, intelligent, fun-loving, sensual, with a lot to offer the right man. Seeks best friend and lover with same qualities to share. Phone/photo. NYM H055.

Have You Read Me?—I'm a highly successful Manhattan authoress: witty, world traveled, 39, blond with a sparkling smile. Also (alliteratively) stunning, single, smart, slim, smokeless, sane. Seeking same. NYM S906.

Magic, Spirit, Awareness—Rauschenberg, WRVR, laughter, walking, ocean, romance, affection, funky/chic, Jewish/Zen, rhythm and blues, jogging, karate, affluence, snow, being together. Very pretty, red hair, blue-eyed, woman of heart and mind, creative professional, 30, seeks man who can relate, 5'10" plus. Photo/phone, please. NYM R766.

Woman Athlete Or Dancer Preferred—By handsome, established man in his forties. She should be smart and honorable. An easy smile also ok. I'd like a photo. NYM R767.

Model, Handsome, Sexy, Successful—Great shape. Fun, intelligent, active, creative, funny, sensitive with heart, 35. Send photo. NYM R768.

Educated, Highly Successful—NY real estate investor, good-looking, warm, athletically-built, honest and very generous, 5'9", 155. Loves romance, traveling, fine restaurants and fine resorts on weekends, searching for very beautiful, slim, honest, non-smoking woman, under 40, for wonderful relationship. Photo, appreciated. NYM R769.

"Inexperienced" Man—Cute, sincere, shy, creative, 31, 5'9", 155, professional seeks "experienced" woman to share "experiences". NYM R770.

Looking For Love—Beautiful, successful, bright (Ivy), and athletic woman, seeks same in man. You are 25-33, sensitive, spontaneous and have a great sense of humor. If you exist, please let me know. We deserve each other. Phone/photo. NYM S907.

Do You Believe—At all in love and luck? Yes! Then this cute guy, 28, professional, jock, who likes cuddling, Springsteen etc. etc. Wants to hear from you, Cross your fingers and write now. We'll talk much more later. NYM S909.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

True 10—In body, mind and spirit; blond, blue-eyed; TV Producer, published author, earned Doctorate; enjoys sun, sand, swimming, tennis, theater, ballet. Seeks male soul mate, 40-50, capable of giving and receiving love, who values honesty, integrity, nurturing and laughter. Note/phone/photo. NYM R774.

Good-Looking, Jewish, Professional—26, non-smoker. Enjoys NY nightlife, scuba, international travel and good food. Looking for a woman to share good times, possible relationship. NYM R775.

I've Got What It Takes—Independent corporate lady constantly on the go, ennui doesn't exist for me. If culture and fun are the spice of life, mine's Szechuan! If you're a 28 plus mensch with panache and brains to match, then drop me a line. Photo. NYM R776.

Very Attractive Jewish Female—Looking for professional, established male, over 38. Photo please. NYM R778

Single Male Physician—Seeks slim, attractive, non-smoking, 24-33, successful, professional female who is down-to-earth yet enjoys the finer things in life. I am 41, Waspy but warm, unpretentious with good sense of humor and finally ready to share life. Note/phone/photo. NYM S912.

A Classy Christian Woman—Who would never answer an ad sought by interesting, fun, handsome, 6'2", divorced, 40, successful exec willing to be at risk again. Photo/note. POB 6426, NY, NY 10128

Seeking Lifetime Mate—With gray cells that when rubbed together give off sparks of passion. Divorcing, white male, 45, generous, loyal, reformed workaholic, high energy level, successful, financially secure, independent professional, fit but not athletic; likes friends, frolic, doing not watching. You easily make men friends; are trim, fit, laugh a lot, quick-witted, intelligent, competent. Some men would be jealous of the attention others pay you; I'd be proud because of mutual trust. If you don't send letter and photo, I'll suspect you are disorganized, unattractive, uncandid, none of which I am or value. NYM R779.

Dynamic, Attractive Psychologist—Seeks secure Jewish man: 30's. Be sincere, successful and witty. Enjoy NYC and nature. Bio/photo/phone. NYM S910.

Marriage, Children; Dog Optional—Very pretty lady, 29, petite professional, giving, affectionate and fun. Seeks successful Jewish man, 30-38, 5'9" plus, for love/sharing. Letter/photo. NYM R773.

In A Hundred Words Or Less—Please write and tell me why you want to meet a warm, witty, fun-loving, understanding, sincere, tender, intelligent, well-bred, attractive, successful, 40ish, NY businessman. Recent photo/phone. NYM H056.

Beautiful Jewish—Computer brain, seeks Jewish Mr. PC, 30-40. NYM R777.

Beautiful Israeli-American Woman—28, petite with great figure, warm, caring, intelligent, witty. Seeks tall, very successful Jewish man, 28-36, who is attractive, romantic and fun-loving for serious relationship. No drugs. Photo/bio/phone. NYM S908.

Rugged, Thoughtful Man—36, 5'11", tall, dark, handsome, humorist, many talents, needs happy, classy lady, for fun, future family. RSVP. POB 485 Hastings 10706.

Banker—Wishes to open long-term joint account to share theater, music, good food and good conversation. Tall, attractive, Jewish male, 46, is warm, caring, has sense of humor and loves kids. Will open an account for non-smoking, non-princess investor. Note/phone. NYM R781.

Pretty, Blond, Blue-Eyed—Over-educat ed woman, 25, enjoys fine dining, books music. Seeks thoughtful, educated man 25-32. Bio/photo. NYM S915.

Very Attractive, Jewish Female, 31—With interests in dancing, dining and jog ging. Looking for male counterpart fo romance and marriage. NYM R782.

Beautiful, Intelligent Danae—Captive i a tower, 28, tired of baubles and reveri Seeking a real man of letters, laurels an athletic feats, 28-38, for skiing and adver tures in the wilds. Long letter/phot phone, appreciated. NYM S916.

STRICTLY PERSONALS COUPON

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Are you intelligent, warm, attractive, romantic, creative, sincere, witty, sensitive, vivacious, confident, sensual, fun-loving, and special?

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Home Phone (for our records only) ____________________

Payment: Check _____ **M.O.** _____ **MasterCard** _____ **Visa** _____ **AmEx** _____ **Card Number** __________

Exp. Date __________ **Signature** __________

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Use the coupon above or call (212) 880-0732. Rate is $23 per line, two-line minimum. Add $15 for NYM box number. Mail to: Attention Strictly Personals, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. All ads accepted at the discretion of the publisher.

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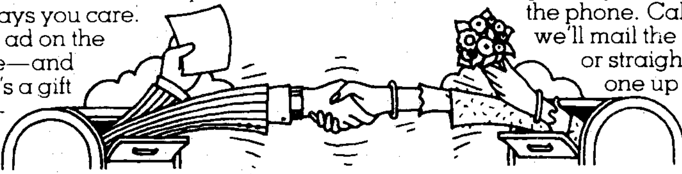

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STRICTLY PERSONALS

Female Chemistry Wanted—For dynamite mixture. Ingredients needed: 30-38, pretty, sexy, great figure, warm, loving, honest and looking for me. I am 45, 6', 175, handsome, sexy, smart dresser, adventurous, exciting, very loyal, very fit, warm and honest personality, financially successful. Looking for that certain chemistry that says it all. Note/phone/photo. NYM S917.

Laughter And Love To You—From good-looking, high class lady, returned by you, well to do, high type gentleman, 50's-60's. NYM S918.

You Are Cordially Invited—Pretty, petite, uccessful, Manhattan woman, efferves-ent, delicate and beautifully fit, requests he pleasure of your companionship to njoy fine food, travel, tennis, cultural ac-vities and perhaps an intimate and lasting elationship. Please reply, if you are a car-g and responsible, self-made man, 33-45. YM R784.

over, Partner, Husband, Friend—Want-l by beautiful, very successful, green-ed blond, 34, who works hard and ays hard, loves laughter and hugs, trav-dancing, the beach and who believes happy endings. Seeks successful, afflu-t, intelligent man who is happy, confi-nt, honest, sincere and interested in a e relationship of equals. Photo, op-nal but appreciated. NYM S919.

de In NJ—Dynamic, successful busi-sman, secure, seeks beautiful, Christi-gal, mid 30's, trim, classy, non-smok-Photo (a must), phone. NYM S920.

cessful, Caring Gentleman, 57—Di-ed, son 22. I adore music, art, an-es, books, architecture, WNYC, Wall travel and my East Hampton house, above all need an accomplished, at-tive, communicative, compassionate of intellect and refinement, 35-50, to e each beautiful day. Please write. 1 S921.

ing San Francisco?—Like to sail? En-ood food, wine and galleries? Hand-MD, 45, 5'10", would love to meet ler, attractive professional woman, for ble relationship. I visit NY frequently. preferred. NYM R786.

al Lady Sought—By warm, charm-thletic man, 28, with a great sense mor, creative in the arts and busi-new to NY; for friendly chats and , discovering NY by day or night, e by candlelight, flowers and more. appreciated. NYM R785.

Hear Ye—Tall, handsome, athletic judge, 37, seeks female who has it all except me. Photo/phone/bio. NYM S923.

Successful Jersey Man—I am Jewish, divorced and the father of 3 young boys; they spend weekends with me. I would like to meet a down-to-earth, good-looking woman. Is there a good-looking woman out there who doesn't want instant marriage? How about a nice relationship with a fairly good-looking, funny nice guy? I don't want to get married right away, I want to enjoy life for a while. I am 38 years old. Photo a must. NYM S924.

No False Adjectives—Stunning, sensuous, Jewish, with other great qualities. Well-traveled, bright. RSVP 32-44, attractive, serious, quality man. NYM S938.

Good Honest Man—48, successful corporate attorney, widower with two away college children, would like to meet an equality woman, capable of sharing, living and receiving. The rest is easy. Note/photo/phone. NYM R788.

Slim, Blue-Eyed, Good-Looking—Successful professional female, early 50's, wishes to share her city and country life with successful, romantic, sweetheart of a man in his early 50's. Bio/photo/ phone. NYM S927.

Shy Pretty Female—37, bright, loving and sensitive. Seeks professional male for serious relationship. Bio/photo. NYM S928.

Together We Can Turn Winter—Hibernation into a wonderland! Attractive, single, white Jewish female, professional, 34, who's sweet and sensitive, funny and fun-loving, seeks single, white, Jewish male, 34 plus, who's successful in business and also wants a fulfilling relationship with a warm, caring woman who's not only bright, she's also adorable. Photo/phone/bio. NYM S925.

Large House—Pond, brook, trees, Westchester, has a tall, 6' plus guy, good-looking, with great income. Looking for a tall, beautiful (in mind and body) Jewish "all woman" to share fireplace and life. Tell me all about you. Phone/photo. NYM R787.

Park Ave Dentist—Mid 30's, ultra-successful, 6', slender, tender, sincere, Jewish, handsome (I have modeled hats and a bathing suit). Talents: songwriting, tennis, eating, sun-worshipping. If you are: stunningly beautiful, extremely thin, 20-30, and would like to meet for a bite in Manhattan, please write. Photo a must. NYM S926.

Personal Growth—Human consciousness and spirituality are important to me. So is fun. I'm a playful, established male surgeon who's moving quickly towards alternate modes of healing. I seek intimacy with others, nature and myself. Though scared, I think I understand and am ready for a relationship. While looking increasingly inside for beauty, I'm tall, fit, slim and attractive (some say very) and appreciate the latter three in a woman. I also like sports, dancing, the outdoors and most entertainment. Vices? I'm a Giants fan. So, if you want to mix conscious growth with an enjoyment of the physical, please write. We should at least be friends. Humor and honesty requested; photo appreciated but optional. Thanks. NYM R789.

Easygoing Gentleman—With secure income and broad interests like skiing, sailing, cooking, walking, talking and lofting. Seeks woman, 35-45, with similar interests, good income, as best friend, lover, maybe more. Photo/phone. NYM S934.

Ready To Go On—35, separated, Jewish, handsome, physician with two lovely children, who is both a homebody and a doer. I am looking to meet a sensitive, insightful, attractive, 30-35, Jewish woman for the adventures of living and relating. Note/phone/photo appreciated. NYM S929.

Strong, Energetic, Non-Typical—31-year-old Connecticut dentist. Macho body but with sensitivity and brains too. I'm a participant not a spectator, addicted to my workouts and sports. Seeking attractive, athletic, affectionate, special lady for friendship and romance. NYM R790.

Share The Fantasy—Of strolling along a moonlit beach, snuggling by the fire, love and laughter with a very attractive, slim and sensuous, 27, creative, professional woman. A mature Jewish man, 30-38, sensitive, romantic and spontaneous will fulfill my fantasy. Photo, please. Note/phone. NYM S930.

Warm, Outgoing Woman—Tennis, ski, film nut, sane yet romantic, Christian, M.A. medical field, seeks similar, sincere, NY/NJ, male, 30-40, for fun, loving, marriage. Note/phone. NYM S931.

Dynamic, Warm, Attractive—Professional woman, 42, wants to share her life and love with a kind man who has integrity and a sense of humor. NYM R792.

Jewish Male, 30—Intelligent, successful, athletic. Looking for warm, affectionate, lively woman, 28-34. Interested in commitment. Photo/note/phone. NYM R793.

Secretly Admiring MD—Looking to catch your eye. I'm 33, 5'9", trim, handsome. You're professional, slim, 20's - a lady of style, grace, and substance. Mission: To meet under the chuppah. Photos exchanged. NYM H057.

First Time Ad—Attractive, divorced, multi-faceted CT professional woman, (43), hopes to meet an unattached Jewish professional man who is happy, honest, caring, non-smoking and taller than 5'8". I am classy yet down-to-earth, intelligent, sincere and enjoy the arts, the ocean, travel, dining, Tanglewood, and peaceful times. Please introduce yourself by note/photo/phone. NYM S935.

Pretty, Sensitive Female Attorney— 43, petite, Jewish. Interests: Good conversation, theater, ballet, Manhattan life, a pretty sky. Seeks similar male, marriage-oriented. NYM S936.

Handsome, Sensitive, Sincere—Jewish male, 27, warm, caring and affectionate old-fashioned romantic, seeking a warm, sensitive, attractive Jewish female, 21-27, for a lasting relationship. Photo/bio/phone. NYM S937.

Professional Male, 32—Varied physical and cerebral pursuits, seeks down-to-earth, attractive lady. NYM R796.

Romantic Frenchman Wanted—30-39, 5'9" plus, attractive, fit, successful or about to be, to share potential long-term rendezvous and international lifestyle with beautiful, intelligent, creative professional American woman, who is dans le coup. Note/photo/phone. NYM S939.

Adorable, 30—Petite, PhD psychologist. Full of the devil. NYM R797.

Unusual Individualist—Handsome man, mid 40's, in the arts, quite successful and well-known. Top of his field. Active life includes sailing, skiing, outdoors life and intellectual pursuits. Looking for a very attractive, special lady, 28-38, secure enough in her own accomplishments not to be threatened by mine. Send photo and letter to NYM R798.

You've Found Her—Warm, witty, attractive, Jewish, 27, seeks sincere, fun-loving, male counterpart. Photo. NYM S941.

Bright, Attractive, Tall, Slim, Wasp—Female with substance and style, sophisticated, sensitive, athletic, affectionate, witty and financially secure seeks self-assured male, 35-45, with similar qualities. Note/photo/phone. NYM R800.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Handsome Man, 40, 5'9"—Very warm, broken heart with past misfortunes, seeks a real woman to pick up the pieces and revitalize him through love and friendship. Reply assured. NYM R799.

Tall, Muscular, Jewish—31, handsome, fun, generous, sensitive, shy, aesthetic, seeks monogamous lady, 24-30, who loves saki and margaritas. Photo/phone. NYM R801.

Attractive, Warm, Professional—Woman, 30, 5'3", slim, dark-eyed, PhD. Enjoys jogging, dancing, films, fine food, long talks, friendship. Seeks intelligent, attractive, fit, successful, self-assured man who wants a lasting relationship. Send note/phone/photo. NYM S942.

Looking For Love—With the right guy, of course! Classy Jewish female, 25, 5'6", attractive, slender and bright, seeks that special person in my life who is romantic, sincere, fun to be with and marriage-minded. If you're a successful, good-looking, Jewish male, 26-30, let's share some magic moments and possibly a storybook ending! Photo/note. NYM R802.

Please Read—Handsome male, 37, 5'10", 166, brown hair, hazel eyes, warm, affectionate, fun to be with. Meeting all the wrong types for too long, wants to meet a good-looking, slim, curvy, sensuous, warm, caring woman for lifetime relationship. Tired of bar scenes, etc. Ready to settle down. I am financially secure, live in Ft. Lee, NJ. Don't be afraid to write and send photo to: NYM R803.

Moxie Lady—42, bright, creative, caring, fun, seeks gentle, appealing companionable mensch, 35-49. NYM S943.

Pretty Female—39, tall, slim, green eyes, cheerful, smart. Photo helps. NYM R805.

Picnics At Tanglewood—MOMA's garden, Parisian cafe, or on the living room floor are among my favorite things. Attractive redhead, 5'5", enjoys a full, interesting life but would like to enhance it with a man whose own happy life will be enriched by a loving relationship. Non-smoker, 50's-60's only. NYM S944.

37-Year-Old Catholic Professional—Male, likes his life, except you're not here to share it with me. You're 24-34, Catholic and a nice girl, looking for a commitment. Note/phone/photo, please. NYM R806.

Witty, Pretty, Successful—30-year-old, looking for non-Rambo type man. Note/photo/phone. NYM S945.

Handsome Jewish Male—33, super duper athlete, successful, seeks beautiful (inside and out) Jewish female 19-33 for lasting romance. Photo/bio. H058.

Patek Philippe, Baccarat—Russian sable, beauty, simplicity, style, elegance and warmth represent the qualities and awareness that one of New York's outstanding bachelors, 45, Jewish, seeks in a partner with whom to explore, share, laugh, love and build a lasting relationship. If you are truly special, fit, and live the above description, then you never placed nor responded to these ads. Nor have I. Venture out this one time, you won't be disappointed. Photo/phone and brief bio. NYM S946.

Let Your Heart Explode—Sharing and caring, then you'll receive more. I am like that myself. White male, 5'10"/170/dark hair, work out every day, enjoy quality in people, food, places. Always busy, but never too much for my type of lady. NYM R807.

Loving, Caring Man—Divorced, white male, 25, 5'10", 180, loves all sports, music, having a good time, great sense of humor, easygoing, seeks woman 20-30, with similar likes for long, good, lasting relationship. Photo/letter/phone, please. NYM S947.

Beautiful, Feminine, Slender—Jewish professional, mid 20's, who is warm, sincere and caring, is seeking a sincere, charming, Jewish professional, or businessman to love and cherish forever. I am a young, very pretty mom, looking for an old-fashioned relationship leading to marriage and children of our own. I assure you, you will be pleasantly surprised. NYM S948.

A Special Lady—Seeks man of insight for flourishing love relationship. Male counterpart please be bright, ambitious, sensitive, communicative, 35-45, 6' plus. I'm a tall, pretty brunette, 40, enjoy arts, travel, good food and talk, etc. I dream of someone special. Where are you? NYM S949

Why Settle?—A winner deserves a winner. Successful businesswoman, 31, Italian-American, has beauty, brains, body, and great legs. Seeks businessman or professional 28-40, financially/emotionally secure, sincere, handsome, strong character for serious relationship. Bio/phone/photo. NYM H059.

Vivacious Successful Lady—Wasp, young 40's, southeast CT, seeking gentleman, 39-47, with sense of humor to share winter sports and good times. Short bio/photo. NYM H060.

Sassy And Sweet—Yet sophisticated and attractive. Unencumbered female seeks caring, attractive, financially secure male (single, white, Jewish, 45-55) with good sense of humor for city jaunts, country calm and fun-filled times. Looking for a committed relationship that may lead to marriage. Photo, if possible. Phone/note. Non-smokers, please. NYM S950.

Pretty Redhead—Slim, successful, sensual, bright, Manhattanite, 50. Seeks sensitive, sincere, fun-loving counterpart. NYM H061.

Handsome, Athletic High Professional—35, Jewish, warm, honest, seeks good-looking and natured woman who wants love, family, masculinity. NYM R810.

Jane Fonda Look-A-Like—Delightful, petite, athletic, big blue eyes, seeks wonderful, witty, motivated, adventurous, Jewish man, 27-34, for a special relationship. Bio. Photo please. NYM R811.

Well-Balanced In All Facets—Jewish male, 23, tall, looking for an intriguing Jewish female, 20-26, who is looking to share enjoyable times and possible future in the Big Apple. No smokers. Note/phone, photo appreciated. NYM R812.

Terrific Guy—Handsome, successful, intelligent, cosmopolitan, 36, 5'6", Jewish, with unique mix of romance, sparkle and dash. Seeks bright, sexy, upbeat woman, 24-32, with grace and charm. Letter/photo/phone. NYM S952.

Can't Carry A Tune—But this attractive, funny, bright, petite, Jewish professional woman, 32, does enjoy tennis, movies, travel and fun. Looking for that attractive, secure, non-smoking, athletic guy, 30-40, with a great sense of humor. (Ability to sing optional, good backhand a plus). Bio/phone/photo, appreciated. NYM S951.

Charming And Sophisticated MD—50 and single, looking to enjoy all the finer things in life with an equally attractive female partner. Interests include travel, the arts, fine dining, and stimulating communication. Respondents should be witty, worldly, well-proportioned, non-smoking and mid 30's to early 40's. Bio/photo/phone, please. NYM S954.

Sincere, Successful, Handsome—Businessman, tall, fit, confident, easy to talk to, supportive. You put love first, 24-35, very curvy, very beautiful, caring, 5'-5'9". Job not important. Photo. NYM R813.

White Male, 34—5'7", good-looking, seeking white female, slim, attractive, looking for a serious relationship. Interested in dining, travel, and rides in the country, and life. Non-smoker. NYM S955.

Optimist Seeks Optimum—She should have a warm nature, a heart and a traditional relationship, intense yet tender, inner beauty with a shapely, well-endowed form and a natural wit. I am a white Jewish male, 44, tall, easygoing, attractive, emotionally and financially secure with a belief in miracles. NYM R814.

Blond, Beautiful, Unspoiled—Successful designer, 30, slender, cultured, thoughtful and spontaneous. Loves adventurous travel, lazy Sundays, singing in the shower. Seeks lasting relationship with genuinely kind, unselfish, attractive man, 30-40, creative and successful, whose intelligence and zest for life has helped him survive the New York scene still smiling. Photo and letter, please. NYM R815.

Stockbroker—Good-looking male, 18 years old, looking for slim, warm, sensitive, attractive, 22-32-year-old woman to share good times. Photo/bio/phone. NYM R816.

Herpes Mr.—Feminine, corporate exec/entrepreneur, terrific sense of humor, attractive, gentle, dynamic, perceptive, Jewish, loves skiing, sailing, friends, watching football, flowers. Prefers 40 plus, 5'9"plus, caring man compatible with above. NYM S956.

Warm Wonderful Woman—Down-to-earth, passionate, very pretty photographer, 32, Jewish. Seeks special man: kind, affectionate, bright, romantic, fun-loving (like me) to share city, country, the adventure of love and life. Note/photo/phone. NYM H063.

Sparkling-Eyed—Single, white, male, 40, dynamic, accomplished, adventurous, sincere professional, seeks exceptional woman. I'm good-looking, 5'8", romantic, witty, sensitive, sophisticated and intelligent. A fun-loving world traveler, interested in the arts with all the accouterments of success (businesses, homes, sports cars etc.). I need a beautiful and intelligent, sensual, fun-loving and high spirited woman, 25-35, to help make it perfect. Must send photo/bio/phone. NYM S957.

A Man's Woman—Elegant and stunningly pretty, 5'5", blue-eyed, blond with successful fitness business and body that looks it. Possess fine mind, loving heart, creative talent, wit and class. There's lots to share for the NY/NJ gentleman, 35-50, who's handsome, affluent, educated, romantic and self-assured, enjoys travel, music, boats and ballooning, good food, good love and good living. Photo/bio/phone. NYM R808.

Classy Lady—Attractive, intelligent, fun to be with, slender, 41, 5'5", varied interests, seeks marriage-minded counterpart. Note/photo/phone. NYM S958.

Most Special Man—Successful international lawyer, 35, Jewish. Exceptionally smart, handsome, athletic, interesting, kind. Seeks equal in highly intelligent, attractive, self-confident, physically fit woman. Photo, please. NYM S959.

Attractive, Professional Female—Mid-20's, who doesn't have time for the singles scene, seeks urbane professional man to share conversation, laughter etc. Bio/photo/phone. NYM S960.

Dilettante In Interests—For which I now have time. White Jewish woman, 5'8", enjoys expanding horizons through continued learning and frequent travel. I have had a rare and special relationship and would like to have another one with non-smoking man in his 60's.NYM R81

Champagne And Caviar—After th slopes, at the ocean, after tennis, in fron of the fireplace. If you are a sexy, attrac tive, fun, Jewish professional man, 34-4 perhaps we can get together. Phot phone/ note. NYM R819.

Hi-Tech And The Classics—All in t same person. Very intelligent, sensitiv witty, Ivy, Wasp, exec, 32, seeks a high accomplished gentleman of charact her equal or better. NYM R820.

Refined Parisian Lady—With style a charm, 44, extremely attractive, Manh tan exec, seeks highly successful, exce tional gentleman for exceptional re tionship. Class a must. Note/busin card. NYM S961.

Attractive Widow, 62—Fun-loving, joys dancing and theater, seeks coun part. Bio/photo, please. NYM S962.

Sexy Elegant Mature Woman— S unattached man, 65 plus. NYM S96

Star Light, Star Bright—Where is my Right? Very handsome attorney, 30, s bright, slim woman for keeps. Ph POB 1004, Fort Lee, NJ 07024.

Average Looking Adonis—33, 5'10, eyed, waning jock, seeks slim, aerobi male, 23-29, capable of serving up t balls, smiles, and love. Humor, in gence and multi-interests can't hurt. to/note. NYM S965.

Doctor, 36, Tall, Slim, Athletic—good sense of humor, seeks tall, ae cover girl, 22-28, to share country h tennis, yachting, horseback riding, great adventures. Fitness of body mind essential. Photo please. NYM

ANNOUNCEMENTS

Christina Half Photo—Forgot to i your phone number. NYM R593.

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COMPETITION NUMBER 546

BY MARY ANN MADDEN

ICH BIN EIN BEELINER
Fast-food schnitzel shop

IN VITO VERITAS
Godfathers' oath

TANT PIS TANT MIEUO
My aunt's cat is feeling better

Above, foreign correspondence. Competitors are invited to redefine one familiar non-English phrase in which a single letter has been changed.

Results of Competition 543, in which you were asked for missed nomers: just-off-the-mark titles for a film, play, or book.

Report: We have to start meeting this way. Was it the example ("Anne of the Thousand Clowns") that threw us into chaos? Whatever. Many titles of the combination sort, as in: FIDDLER ON A HOT TIN ROOF. Many sounding like misheard names. None of these was eliminated. And the repeats went baa baa baa all the way here: BAREFOOT IN THE PARK WITH GEORGE. LOOKING FOR MR. GOODWRENCH. CITIZEN KANE AND ABEL. CITIZEN KONG. THE CITIZEN KANE MUTINY. THREE DAYS OF THE CONDO. GUESS WHO'S COMING TO DINNER WITH ANDRÉ? THE EXERCIST. IT'S A MAD, MAD, MAD, MAD MAX. THE SPY WHO CAME DOWN WITH A COLD. DEAD MEN DON'T WEAR QUICHE. And SNOW WHITE AND THE SEVEN SAMURAI. SNOW WHITE AND THE SEVEN LITTLE BOYS. SNOW WHITE AND THE SEVEN-YEAR ITCH. SNOW WHITE AND THE SEVEN-UPS. SEVEN BRIDES FOR SEVEN DWARFS. THE MAGNIFICENT SECAUCUS SEVEN. THE MAGNIFICENT SEVEN BRIDES. SEVEN BRIDES FOR SEVEN SAMURAI. SEVEN GROOMS FOR SEVEN BROTHERS. SEVEN BRIDES FOR TWELVE ANGRY MEN. SEVEN BRIDES FOR THE BROTHERS KARAMAZOV. SEVEN BRIDES FOR DR. BROTHERS. Plus, NEW YORK CITY, N.Y. And not a moment too soon.

First Prizes of two-year subscriptions to "New York" to:

BRING ME THE HEAD OF GERALDO RIVERA
Harry La Plume, Pittsfield, Mass.

THE LAKE GEORGE APLEY
David G. McAneny, Newtown Square, Pa.

THE KING AND MYSELF
Lisa Brickey, McConnellsville, N.Y.

THE PERSECUTION AND ASSASSINATION OF JEAN PAUL MARAT AS PERFORMED BY THE INMATES OF THE ASYLUM OF CHARENTON UNDER THE DIRECTION OF JOSEPH PAPP
Edward M. Staub, M.D., Fairfield, Conn.

Runner-up Prizes of one-year subscriptions to "New York" to:

I'M CLAUDIUS
Joanne Daley, Verona, Pa.

TELL ME THAT YOU LOVE ME, REVEREND MOON
Janet S. Roseff, N.Y.C.

THE MISERABLES
Ruth Gold, Flemington, N.J.

SHOOT THE PLAYER PIANO
Judy Mostowitz, Brooklyn

And Honorable Mention to:

I AM A FUGITIVE FROM A CHAIN LETTER
James Chotas, N.Y.C.

SCOTT BEOWULF
Drew Neisser, N.Y.C.

THE TEXAS CHAINSTORE MASSACRE
Heidi Mueller, N. Arlington, Va.
similarly: R. Schan, Brooklyn

KREMLINS
Gwen Rose, Houston, Tex.

VIC/SADE
Ross Allen, Bloomington, Ind.

RUMPOLE OF THE BALLET
Kevin B. Robinson, N.Y.C.

THE BARRETTS OF RUMPOLE STREET
Robert F. Skupien, N.Y.C.

A BELL FOR ADONIS
Henry Lopez, N. Miami, Fla.

GUNGA DINSMORE
Sophy Alter, Pittsburgh, Pa.

TENDER IS THE NIGHT OF THE LIVING DEAD
Ellen C. Feehan, Coral Gables, Fla.

I, CLAUDIUS, CAN GET IT FOR YOU WHOLESALE
Lawrence Eisenberg, N.Y.C.

BUTCH CASSIDY AND THE TAPDANCE KID
Sheila B. Blume, M.D., Sayville, N.Y.

A LITTLE NIGHT MOTHER
Brad Williams, N.Y.C.

NONE BUT THE LONELY GUY
Richard Merrick Watts, Petaluma, Calif.

WHOSE LIFESTYLE IS IT, ANYWAY?
Tracy Tutt, Duncanville, Tex.

THE HEISMAN COMETH
Jill Martinson, Wheaton, Md.

I, ACOCCA
Val Penn, San Francisco, Calif.
sp. ment.: V. S. Ferretti, Greenburg, Pa.

THE THING AND I
Nancy Ver Nooy, Belleville, N.J.

TO HAVE AND HAVEN'T
David English, W. Somerville, Mass.

HELL PUSSYCATS OF THE NAVY
Lillian Weiser, Monmouth Beach, N.J

SHORT OF BREATH
Lisa Karp, Cambridge, Mass

VANITY SO-SO
David Chasman, Beverly Hills, Cali

MATINÉE ON THE BOUNTY
Ron Green, Somers, N.Y

A MOON FOR THE AIN'T MISBEHAVIN'
Jordan F. Santilli, N.Y.

AN AMERICAN IN PARIS, FRANCE
Toni Daraio, Coram, N.
sp. ment.: Ellen Craw, Ann Arbor, Mic

HEY, JUDE THE OBSCURE
Bonnie Champion, N.Y.

THE ORANGES OF SPECIES
Murry Harris, White Plains, N

DINNER AT EIGHTISH
Terry Harden, McConnellsville, N

LAWRENCE OF SUBURBIA
M. Janicola, Commack, N

THE CONDEMNED OF ALTOONA
Peter Filichia, N.Y

PET CEMETERY
Stephen Pearlman, N.

INVASION OF THE BODY BUILDERS
Tillie Frank, N.

GOLD MINER'S DAUGHTER
Neal Kaplan, Matthews,

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Shirley Williams, Edison,
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Joe Clonick, N.Y.C.

TAKE HER, SHE'S MY WIFE
Anne Eaton, South Salem, N.Y.

STANDBY DOWN TO RIO
Wm. C. Morria, Glassboro, N.J.

CALL ME MADAM BOVARY
John French, N.Y.C.
similarly: Josephine Foster, Harwich Port, Mass.

GLEN GARRY, GLEN PLAID
M. Bean, Meadville, Pa.

DESPERATELY SEEKING SUSHI
Jack Labow, N.Y.C.

KIDS OF THE SPIDERWOMAN
Bob Kopac, Poughkeepsie, N.Y.

THEY SHOOT PIANO PLAYERS, DON'T THEY?
Alan Levine, Massapequa, N.Y.

TEAHOUSE OF THE LIVING DEAD
Richard Helfer, N.Y.C.

MY DINNER WITH ENTRÉE
A. Shulman, Chevy Chase, Md.

THE YELLOW ROSE OF CAIRO
Jeff Tenzer, N.Y.C.

THE COLOR PURPLE ROSE OF CAIRO
Jeffrey Nakayama, E. Rutherford, N.J.

CAN'T STOP THE MUSIC AND DANCE
A. B. White, San Francisco, Calif.

À LA RECHERCHE DU FRANK PERDUE
Ruth Savitz, Elkins Park, Pa.

THE HUNCHBACK OF NOSTRADAMUS
Barbara Fritz, Rockville Ctr., N.Y.

WHO'S AFRAID OF VIRGINIA WOLFEN?
Susan Gottlieb, McLean, Va.

WHO'S AFRAID OF VIRGIN WOOL?
Michael Rosen, New Rochelle, N.Y.

WHO'S AFRAID OF VIRGINIA WOOF?
Barbara Cerva, Harvard, Mass.

THE GODS MUST BE GIRL CRAZY
Evelyn W. Plummer, N.Y.C.

LOOK, THERE WAS A LOT OF TRAFFIC AND HE'S PROBABLY BEEN STUCK IN A MEETING ALL DAY AND DIDN'T GET YOUR MESSAGE, OR HE'D HAVE CALLED—I'M SURE THERE'S NOTHING TO WORRY ABOUT
T. H. Scherman, Gillete, N.J.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 546, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by November 22. Editor's decisions are final, and all entries become the property of *New York.* First-prize winners will receive two-year subscriptions to *New York,* and runners-up will receive one-year subscriptions. Results and winners' names will appear in the December 23–30 issue. Out-of-town postmarks are given three days' grace. ■

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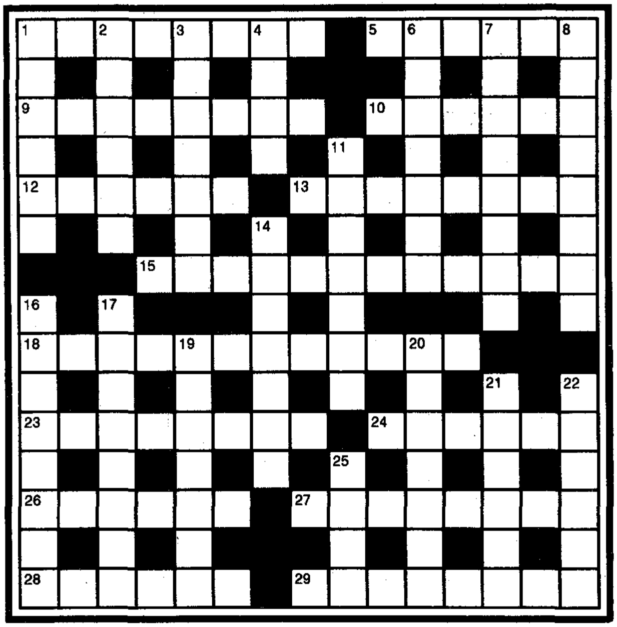
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Equipment needed for frequent fighting in the London area? (8)
5 Place to spoil before there's a depression. (6)
9 Frankly religious outside the home. (8)
10 Walk even if there is no right. (6)
12 Greeting given when unfortunately back before time. (6)
13 Work for a month on a vessel in the Tyneside area. (8)
15 Showed matters do end differently. (12)
18 I was first back before the spiteful woman went to town for food. (12)
23 Great man plays polo with Anne. (8)
24 Naval officer is not so dirty outside the seafront. (6)
26 An animal lives although he is a musketeer. (6)
27 Cheers since parts of Scotland are about to count. (8)
28 Northerner goes east to join in winter sports with doctor. (6)
29 Covered up sex crime? (8)



DOWN

1 A breach in the disc his mate repaired. (6)
2 Delicately discovering a fellow in a city. (6)
3 We hold a male to be a dead loss. (7)
4 Registration more than one of which is needed for a car. (4)
6 One of those who prepare for broadcasting what was in the past read. (7)
7 To make free it is the left I criticise. (8)
8 Periods of leisure which a man spends among plants. (8)
11 Hold a body on points. (7)
14 Game often preferred to bridge. (7)
16 Sloth, for example, is paradise to the gallery. (8)
17 Go into a panic, sailor, when there is something to eat. (8)
19 Copper includes one in a tranquil element. (7)
20 Country which would have wrong cure if it abolished a party. (7)
21 Insensible as a rising nineteenth-century politician. (6)
22 Valued, we hear, although subjected to force. (6)
25 There is nothing in the drink to make it something bitter. (4)

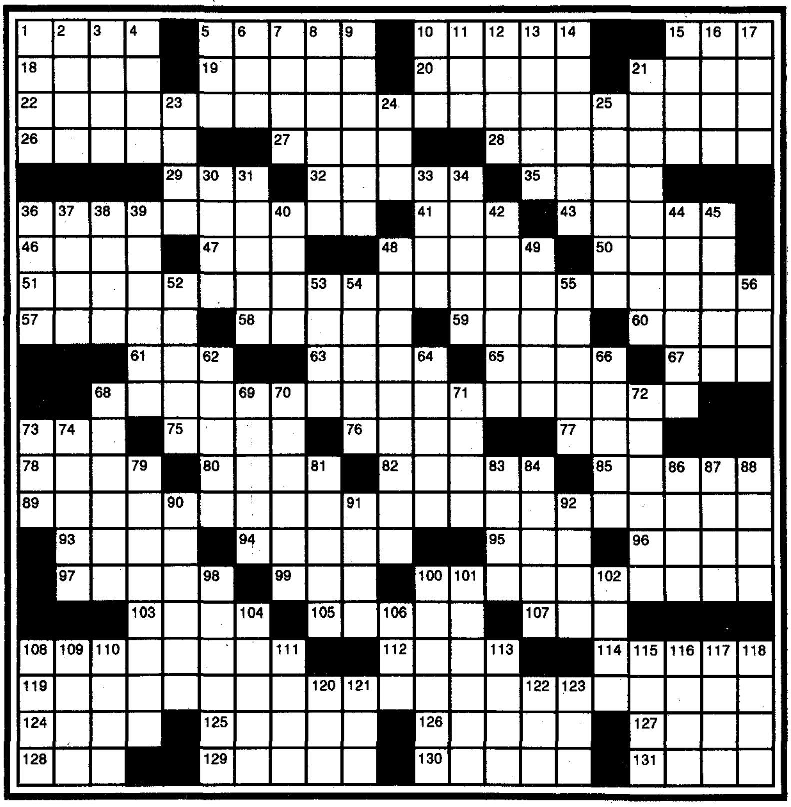
'HELLO? HELLO? HELLO?': 'CUE' CROSSWORD•BY MAURA B. JACOBSON

ACROSS

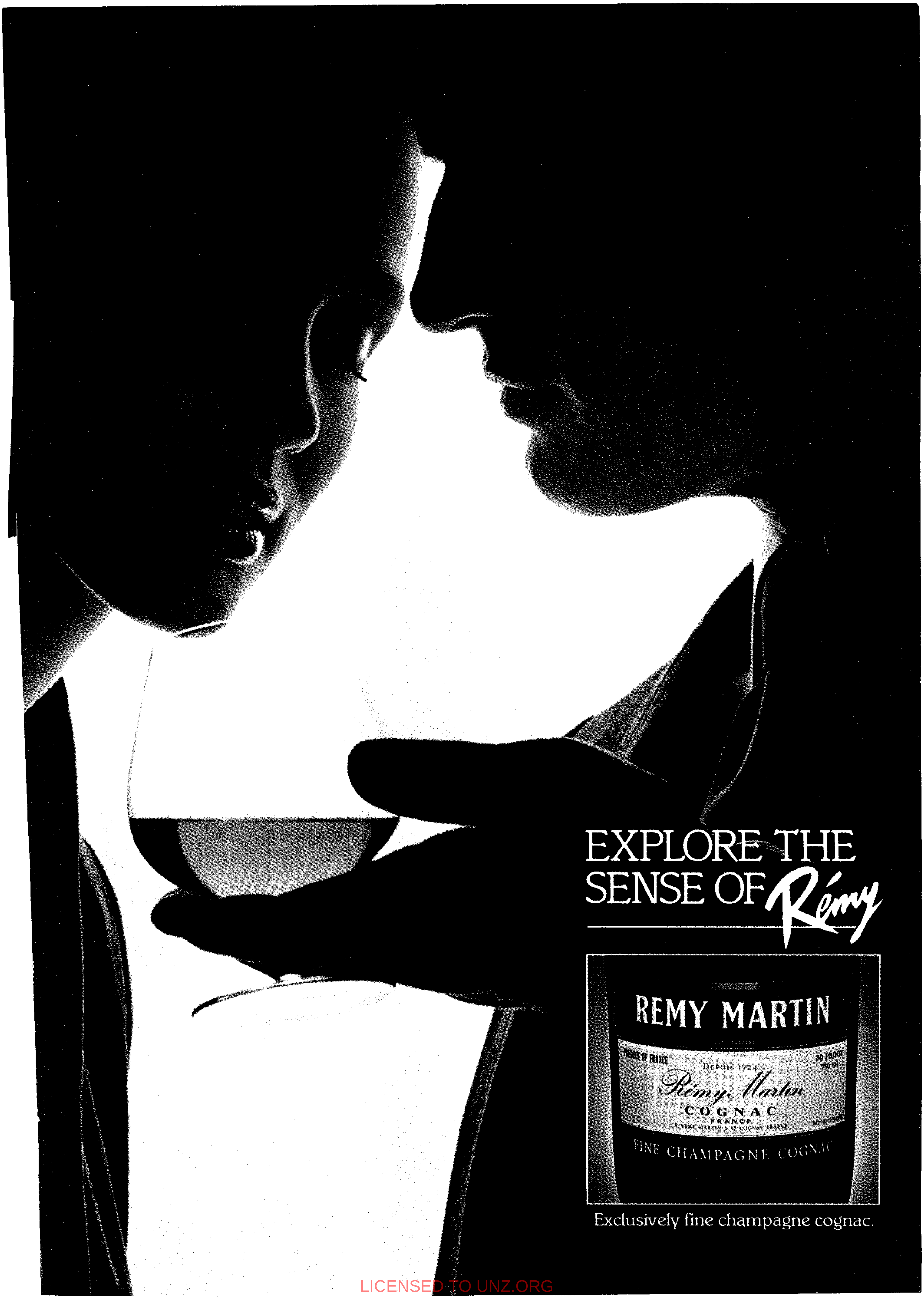
1 Hunky-dory
5 Like a tack
10 Log floats
15 Fairyland queen
18 Hebrew letter: var.
19 Talented rookie
20 Knock for ——
21 De Gaulle predecessor
22 Operator's cut-in
26 Newsboy's cry
27 Sacrosanct
28 Having a towerlike projection
29 Female ruff
32 "The —— According to Garp"
35 Kett of the comics
36 Unhappy with push-button phones?
41 Unit of work
43 Be an indifferent observer
46 "—— boy!"
47 Partner of hit
48 Type styles: abbr.
50 De Valera's land
51 Operator's cut-in
57 Patrick the patriot
58 Not hollow
59 Off-Broadway award
60 Near
61 Surgical sites, for short
63 Peau de ——
65 Bouffant coif
67 Hushing sound
68 Tennyson's plea?
73 Fleetwood ——
75 Remarked
76 Wise man
77 U.K. award
78 CPA
80 Secular
82 Haircut discard
85 Speechify
89 Operator's cut-in
93 Phoning code
94 Submarine detector
95 Nasser merger: abbr.
96 Architect Saarinen
97 Muzhiks' rulers
99 Free (of)
100 Those ahead in the pay-phone line?
103 Furniture wood
105 Locust pod
107 Singer Sumac
108 Phone bills, e.g.
112 Meal leavings
114 Kind of soprano
119 Operator's cut-in
124 Chafes
125 Muse of poetry
126 Grenoble's river
127 Diva Berger
128 Aliens, to Spielberg
129 Church council
130 Himalayan kingdom
131 Arable earth

DOWN

1 Green gemstone
2 Author Haley
3 Retained
4 —— effort
5 ——-fi
6 On a winning streak
7 Oriental nanny
8 Fame
9 Intro: var.
10 Stadium yell
11 Drink at 110-Down
12 Dix or Ord
13 Close-fitting hat
14 Gushes suddenly
15 Chinatown street
16 Suit to ——
17 Polar explorer
21 Genesis
23 Ranee's robe
24 Norse war god
25 More bohemian
30 Essex's title
31 Jewish months
33 Latvian
34 Fire-breathing reptile, in Roma
36 Nos. study
37 "Thou the singer; —— song!"
38 British carbine
39 Drip-dry fabric
40 Prefix in Delhi
42 Spheric
44 Black-and-blue mark
45 Safecrackers
48 Pointer on a gauge
49 Inflexible
52 Lew who played Kildare
53 "Casablanca" heroine
54 Clothing by Christian
55 Salome danced for him
56 LBJ's V.P.
62 La —— (Milan's opera house)
64 Estuary tide
66 Memorable Welles
68 Happens
69 Worse than fibbers
70 Rewrite man
71 Notable Virginia family
72 Tidbit
73 Merry month
74 "—— of many colours"
79 They pay your way
81 Skeptic
83 Close-fitting
84 Keach of films
86 Bide ——
87 Hawaii, formerly: abbr.
88 Son of Aphrodite
90 Most recent ancestor
91 Nihilistic art cult
92 Composer Khachaturian
98 Cummerbunds
100 Intrude: slang
101 Slow to understanc
102 Tibetan priest
104 Tralee's county
106 King: Fr.
108 Fictional Jane
109 Delete
110 British bars
111 Dramatist O'Case
113 Big first for baby
115 Start of a cockney toast
116 Operator, on the dial
117 New Mexico Indian
118 October birthston
120 Where SHAEF w
121 TV Squad
122 Lib issue
123 Salt, at Maxim's



Solutions to last week's puzzles appear on pag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